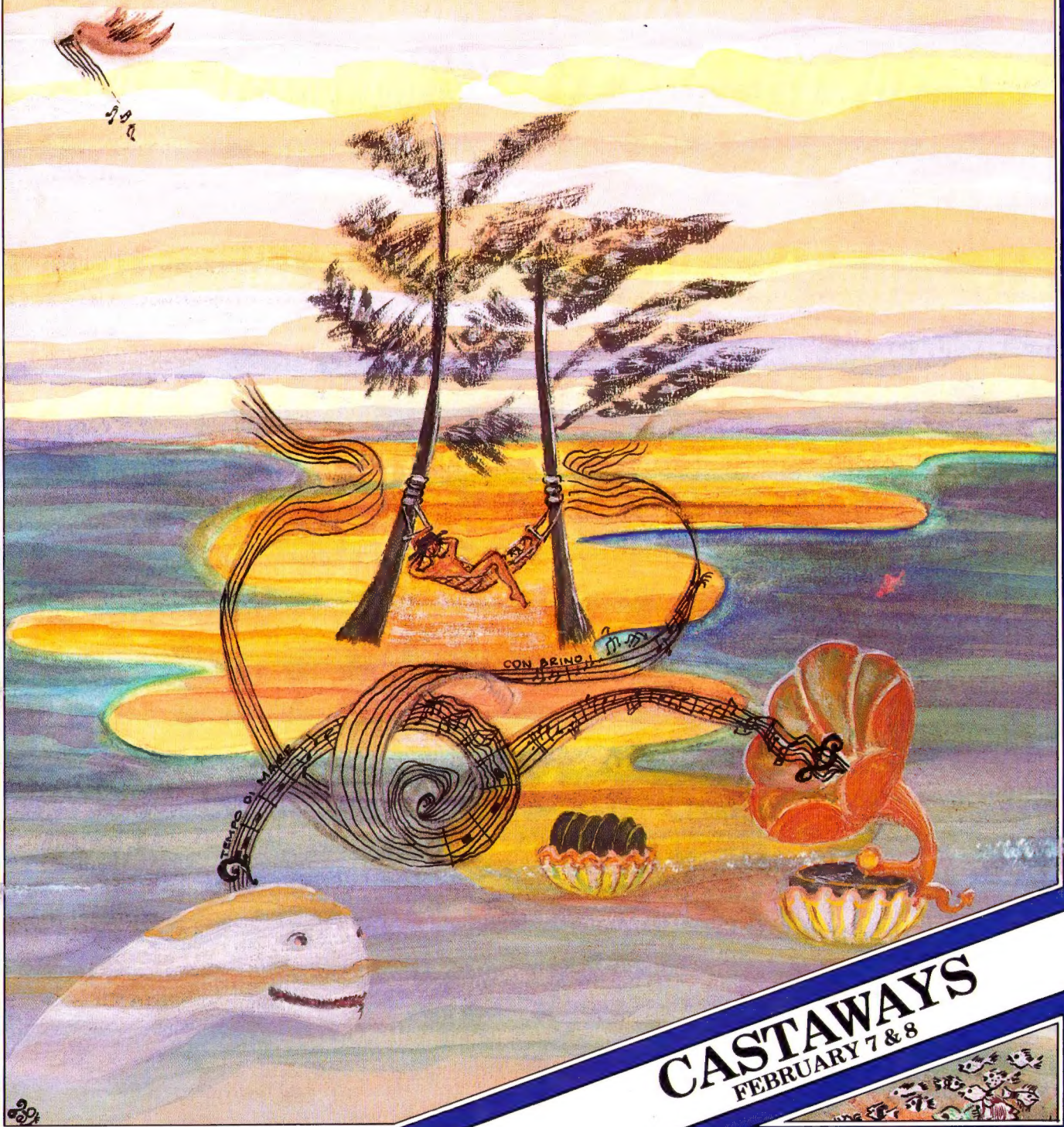


2MBS-FM

STEREO FM RADIO 102.5MHz PROGRAMME GUIDE



CASTAWAYS
FEBRUARY 7 & 8

**BARTLETT HI-FI
of DRUMMOYNE**

Be informed!

If you want to be in touch with the latest news and developments in the world of hi-fi, get in touch with us and we'll send you a complimentary copy of our newsletter, *Hi-Fi Update*. It's full of news, views and the latest information – essential reading if you're keen on good music in your home.

Good though *Hi-Fi Update* is, it does have its limitations. It's certainly no substitute for the experience of real hi-fi, the pleasure of recordings and broadcasts brought alive by selected top performance equipment installed and set up by experts. At Bartlett Hi-Fi you choose from some of the world's best brands ranging in price from the ridiculously inexpensive (you'll be surprised how little a true hi-fi system can cost) to the (justifiably) very expensive. With just about everything worthwhile in between. You won't find anything, at any price level, that fails to reach our high standards, so you can be sure any component or system you buy from us is second to none. Depend on it.

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Needless to say, we back each product we sell with a standard of service that others envy. We deliver and install free of charge in the Sydney metropolitan area and, if you know what you want and can't visit us, use our prompt Australia-wide mail-order service. We give our own warranty cover and, if anything should happen to go wrong (happily, a rare event) we repair it on the spot in our own well-equipped workshop, with a minimum of delay.

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Hi-Fi Update

BARTLETT HI-FI OF DRUMMOYNE NEWSLETTER

this kind of power and flexibility.

USUALLY WHEN THERE has been a price increase in top equipment, it's because you now get a lot more for your money. The Michell GyroDec turntable illustrates this. When introduced four years ago it was priced at \$1700. Since then, it has been refined in several ways, including the addition of twin-belt drive, revised springing with new, heavy-duty suspension bushes and improved damping, new inverted-cone adjustable feet and a superb new finish of black and gold. In the meantime competing turntables have still failed to attain GyroDec performance standards and their prices have increased by substantially bigger margins. The GyroDec is now \$2365 – an increase which is considerably smaller than the value of the improvements. Think about it if you're in the market for the best possible value in analogue record players.

SOME THINGS HAVE even gone down! An example is the Grado Signature 8MR cartridge, which has improved in inverse proportion to its price. The original 8M was \$475, a small enough price for one of the 'chosen few' in cartridges. The Signature 8MR, a cartridge which most reviewers in America's 'The Absolute Sound' magazine said they would take to the proverbial desert island, now costs \$465, exceptional value in a reliable yet refined high-performance product. You really must hear it to want one of the cartridges.

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of**

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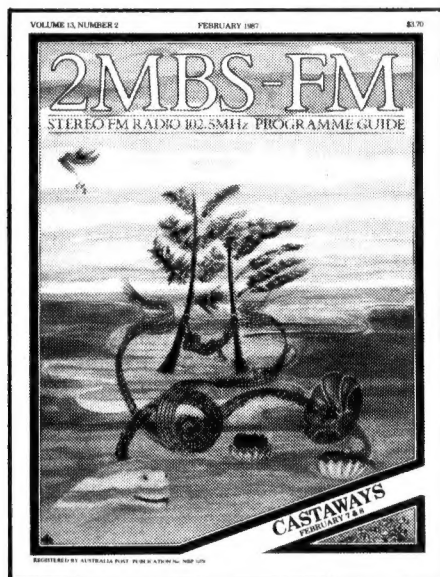
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Cover artist: Lys Berky

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This Month

The shimmering picture on our front cover plays an exciting part in the 1987 2MBS-FM subscription drive, which begins at 9am on Saturday the 7th for 32 continuous hours. All listeners who respond to the appeal have a chance of winning some tremendous prizes, including a trip for two to Lord Howe Island with a week's accommodation, courtesy of Pinetrees Lodge and Norfolk Airlines.

As well, though, Castaways is the theme of the appeal. Sixteen 2MBS presenters have been asked to play the kind of music they would listen to having been castaway on a desert island of their choice. Do some envisage a companion to share in their listening? An Iron Age drinks trolley they can discover by accident? A secret supply of electricity to power their gramophone? Be listening for sixteen unique responses to the Desert Island dilemma.

All these sand-encrusted frolics help ensure that 2MBS attracts a wider subscription audience. For more than a decade, the station has made an invaluable contribution to Sydney's musical life, and needs the support of a continuing and growing band of listeners to ensure that it can maintain and enrich the scope of its activities. So, by responding to the Subscription Drive, you can play a vital part in the musical life of the city, and win a trip to your own island paradise.

Phillip Sametz

HIGHLIGHTS

Phillip Sametz

Schiller and Shakespeare Made Vocal

Two great meetings of operatic and dramatic minds occur on 2MBS this month in the shape of Verdi's *I Masnadieri* (based on Schiller's play *The Robbers*) and Thomas' *Hamlet* (based, it seems, on the bubble gum cards based on the *Reader's Digest* condensed version of the play). Whereas Thomas' work was an instant success at its Paris Opera premiere in 1868, Verdi's opera, written for London in 1847, was described by *The Athanaeum* as "the worst opera which has been given in our time at Her Majesty's Theatre. Verdi is finally rejected. The field is left open for an Italian composer."

History has reversed these decisions, though, as interest in early Verdi continues unabated, while only the advocacy of Sherill Milnes and Richard Bonyngé has brought *Hamlet* out of the graveyard (pun intended). Milnes it is who plays the Prince of Denmark in the work on Wednesday the 25th at 8pm, with Joan Sutherland as Ophelia and James Morris as Claudius. Verdi's Schiller adaptation can be heard on Wednesday 11 at 8pm, with Montserrat Caballé, Carlo Bergonzi, Ruggero Raimondi and Piero Cappuccilli in the leading roles. All I know is that Charles and Mary Lamb make no mention of *Hamlet's* drinking song.

Beloved Mozartians

The music of Mozart has attracted some of this century's finest musicians, and John Holmes will present a cross-section of this repertoire as they recorded it in his on-going series *Mozart, The Great Interpreters*, featuring performances by Serkin, Klemperer, Lili Kraus and Beecham. Catch Amadeus fever at 9am every Monday this month.

Earthed and Everything

A brief reminder about the premiere of *Power Point* on 2MBS this month. The first four programmes, which can be heard every Wednesday at 9am, will feature interviews with Sir Hermann Black, Kenneth Tribe, Margaret Whitley and Robert Grant. See the editorial article in this *Guide* for further details.

Max Pitches for Bax

Despite the increased interest taken in Arnold Bax's music since his death, concert managements still give him the cold shoulder and reviewers can write, "Bax is the great waffler of music" (as happened in a national magazine only recently). Max Keogh is not deterred by such symptoms of philistinism, however, and presents three of the composer's works on Friday 6 at 8.30pm. While very little of Bax is familiar, these three pieces may never have been; the *Symphonic Scherzo* of 1917, *Northern Ballad no 2* of 1934 and the *Symphony, Spring Fire*, of 1913 are all conducted by Vernon Handley, who introduces the last work himself. Let's hear the SSO play one of the symphonies is what I say.

Fresh as Paint

Records are mortal things — yesterday's best-seller is marked down to \$5 at the second-hand shop tomorrow and comes with free dishes. All too soon, discs are deleted before you know they're worth buying, and sometimes you buy ones only worth melting into flower pots. But wait — don't end it all! Ray Byron is near. Through the good offices of Argus Music, he will present some of the company's latest releases in *Records of Today*, at 9am every Tuesday this month, featuring new recordings of Domenico Scarlatti, Mahler, Janacek, Borodin, Chabrier and others.

A Musica Viva Quartet

Four splendid concerts come to us from Musica Viva this month, two each by Trio di Milano and the Ridge Quartet. Recorded live at the Seymour Centre last year, you can hear them at 8pm each Thursday. The repertoire is as diverse and exciting as you would expect.

Such was Hiawatha's Wedding

It seems no music by black composers has made its way into the central repertoire. Coleridge-Taylor's *Hiawatha's Wedding Feast* used to be popular with choral societies, but the music of Chevalier de Saint-Georges and Nathaniel Dett (including an oratorio called *The Ordering of Moses*) has been swept into the garbage pail of time. Bob Goodnow attempts to repair the damage in *20th Century Americans*, which features works by William Grant Still, Ulysses Kay and William Dawson. Be listening at 9am on Thursday 5.

Good Things Following Glass

John Adams' music is an extension and, in some ways, re-think, of Philip Glass' minimalist ideas. The splendours of his *Harmonium* (1981), a setting of John Donne and Emily Dickinson poems for chorus and orchestra, are many: his *Shaker Loops* (1982-83) for string orchestra also has dazzling things to offer. Barrie Marchant will present it on Wednesday 11 at 9am.

A Lutoslawski Showcase

The work of Polish composer Witold Lutoslawski is featured in two programmes this month. Working in a variety of forms and styles, he has become one of the most prominent composers in Europe. You can hear him conduct his music on Saturday 14 and 28 at 10pm.

The Mystery of the Soviet Composer

Despite the critical storm that erupted after the publication of his dictated memoirs in 1979, Shostakovich's late mastery of chamber music is still to be closely scrutinised. In Arthur Carter's *12 The Composer Unmasked* programmes, the first two of which can be heard on Sunday 15 and 22 at 10pm, a variety of his works for smaller forces can be heard in 'creator' performances by the Borodin Quartet, the composer himself and his son Maxim.

Terpsichore Lives

Having neatly pressed your tutu and bought a new pair of point shoes, you will be ready for the ballet matinees 2MBS has in store this month. The complete *Nutcracker* ballet of Tchaikovsky can be heard on Monday 16 at 1pm with the LSO under Andre Previn (have the watering can ready for the *Waltz of the Flowers*). Ballet companies feel at liberty to change the story of Act II, but you can keep the original in mind at all times on this occasion. Delibes' *Sylvia* also leaps onto the airwaves, at 3pm on Tuesday 24, replete with her *Procession of Bacchus* and other famous bits. Richard Bonyngé conducts.



2MBS-FM

THE MUSIC LOVERS' STATION

Not Dapto and Bogabri?

Sofia Boniecki's programme *A Tale of Two Cities* celebrates, not Bundaberg and Renmark, Auckland and Dunedin or even Sodom and Gomorrah, but London and Paris in music, a Dickensian choice of locations. Hear Eric Coates' *London Suite!* See Sauguet's *Tableaux de Paris!* Thrill to Svendsen's *Carnival in Paris!* Experience Vaughan-Williams' *A London Symphony!* All in the glories of Cinerama — a first for radio. Get a ticket for Tuesday 17 at 3pm.

Five Composers are a Real Handful

It is rumoured that Borodin was known as 'the index finger' and Mussorgsky 'the thumb' of the so-called 'Mighty Handful' (not really, but). If this is so, Cesar Cui remains the pinky. One of his few works to see the gramophone horizon, *The Suite Concertante*, will be featured in Marie-Louise Stenstroem's programme devoted to the work of the five Russian composers known as the 'Kuchka'. One work each by the above, and Rimsky-Korsakov and Balakirev, comprises this survey, which can be heard on Friday 27 at 4pm. Next month brings a survey of five fat feline composers called 'The Mighty Footfall'.

How Unsweetened It Is

Forget the *Flight of the Bumblebee*, *The Bee's Wedding*, *The Robin's Return*, *Bird Songs at Eventide*, *The Glow-Worm* and other musical sweeties. Martin Davidson is into serious stuff in his programme *Short But Not Necessarily Sweet*, an hour of brief, pungent pieces that won't set you whistling. Webern's *Five Pieces for Orchestra*, Op 10 and Varese's *Hyperprism* are no sweeter than Conlon Nancarrow's Study no 36 for player piano; you can hear these and more on Monday 18 at 11pm. Insomniacs need not bother, because it won't send them to sleep either.

Cast Adrift in an Open Boat

What would you take to a desert island? Smedley's 'How to Make a Colour Television Set out of Seaweed and Coconuts', third edition? A raft? Vegemite? I once found an old copy of a children's Robinson Crusoe 'in words of one syllable'. The authors didn't know what to do about 'Robinson', 'Friday' and 'Crusoe', though, and left them as they were. I don't think I'd take this along. Anyway, 16 2MBS presenters will be telling all about their cerebral palm-fringed experiences in *Castaways*, the Stations subscription appeal for 1987 on the 7th and 8th. You'll find further details on the front page.

2MBS-FM Programme Policy

At the most recent Annual General Meeting of the Music Broadcasting Society of NSW, a statement of 2MBS-FM's programme policy was endorsed. For the information of listeners and subscribers it is reproduced below:

'That those stated aims of the Music Broadcasting Society of NSW which are relevant to the programme output of 2MBS-FM be realised by:

- a. providing an essentially classical music service committed to excellence of music content and presentation;
- b. ensuring that it is musically both comprehensive and representative of a predominantly Western tradition;
- c. focusing on the needs of special-interest groups of music-lovers as well as recognising those of general-interest groups;
- d. satisfying, leading and informing its audiences;
- e. encouraging not only the hearing but also the performance and composition of music;
- f. promoting informed community involvement in music and music broadcasting;
- g. fostering music education specifically as well as generally;
- h. actively seeking to make contemporary composition familiar;
- i. according high priority to Australian performance and composition;
- j. continuing to include jazz, blues, folk and non-commercial contemporary styles of music;
- k. broadcasting those kinds of music not included above after assessment instance by instance, and without implication that (a binding) precedent is thereby established.'



Ida Ferson

Echoes of 1986 Music Festivals

Among the Lucerne Festival's splendid offerings, nothing can compare with the concert of Karajan with the Berlin Philharmonics. When the diminutive, very frail maestro waved his magic wand, the concert became a celebration, with the Orchestra and the gala-attired public completely under his spell. Join in our celebration of the event on Feb 23 at 3pm.

Ashkenazy Concert — Pianists of Renown

Vladimir Ashkenazy has long reached the zenith of pianism. In Lucerne, where he lives with his family, he is admired as an artist and loved as a human being. During the Festival, he gave a Gala Recital for the benefit of the proposed new Concert Hall. Tickets for his concerts are almost impossible to obtain; but YOU can hear him on Saturday, February 14 at 8-10pm, in the *Pianists of Renown* series.

The Volunteer Scene

Now that the worst of your holiday excesses are behind you and the New Year vigour is filling your arteries and brain cells, we'd like you to divert some of it in our direction. If you're not quite sure how you can help, ring us (439 4777) then see us, and we'll surely tell you.

One of our more specific needs these days is for a publicity officer (even a corporal will do) who will prepare press releases promoting our concerts and special broadcasts — in fact anything that will give us 'good prices.' PR is so pervasive in our society, there must surely be someone out there among our subscribers who could do a bit for their favourite radio station, yes?

We're also on the lookout for someone with at least a modicum of talent and enthusiasm for fund-raising. Fund-raisers (who are good at it) enjoy a sublime state of inviolability in all voluntary bodies. They can be petulant, abrasive, inconsiderate, vile-tempered, sleazy, graceless and horrible, but if they can raise money all is forgiven. So here is your refuge if you're like that. On the other hand if you're sweet and lovable and warm-hearted we'll be able to smile upon you without twisting our insides. Any takers?

Jim Cullen



Australian Society for Music Education

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Join ASME in Celebrations

In 1988, the Australian Society for Music Education (ASME) will celebrate its 21st Birthday. The Society was established on a national basis in 1967, following discussions between State representatives after a successful UNESCO Conference on Music Education that had been held in Sydney during 1965.

The inaugural meeting of ASME in NSW was held on October 14, 1967, convened by Mr Terence Hunt, then Inspector in Charge of Music in the NSW Education Department. The first Chairman, elected at that meeting, was Professor Donald Peart, first occupant of the Chair of Music at Sydney University.

ASME is organised in State Chapters, with a National Executive and a National Council in which all States are represented. Members join and pay their fees to the Chapter of the State in which they live.

The aim of the Society, as expressed in the Constitution, are:

- a. to advance music education;
- b. to promote music and the appreciation of music;
- c. to encourage musical composition and to assist young composers in creating music for educational purposes.

ASME is the sole Australian affiliate of the International Society for Music Education (ISME), and already one ISME Conference has been held in Australia (Perth, 1974). The 18th Conference of ISME is to take place in Canberra in 1988 (July 17-23).

ASME holds a National Conference every two to three years, in which overseas musicians and music educators usually participate, as well as Australians in this field. Each State Chapter also organises its own conferences, seminars, lectures and workshops on various aspects of music education, in furtherance of the Society's aims. Members also receive issues of the ISME Journal and ASME supplements, as well as "Music Forum," a paper produced quarterly in NSW, and other ASME publications are available to members at reduced cost.

If you are interested in the advancement of music education, JOIN ASME NOW in time to celebrate 21 years of endeavour with an international Conference.

Barbara Mettam
Hon. Sec. NSW Chapter of ASME

Echoes of 1986 Music Festivals

Ida Ferson

Summer is Festival time in Europe. When the great concert halls and opera houses close for the holiday period, many orchestras and performers head towards picturesque spots in the Alps and on the lakes where the music festivals are held. Lucerne, Gstaad, Montreux, in Switzerland, ancient Verona and Stresa in Italy, and Bregenz on Lake Constance, are some of the venues for festive music-making.

In 1986, I visited some of these festivals, stopping first at Lucerne. Lucerne, a Swiss town steeped in history, is situated at the head of the Four-Cantones Lake, and surrounded by a fascinating panorama of the Alps. Known to have existed from the early Middle Ages, Lucerne is adorned by medieval monuments: two picturesque wooden bridges, the Water Tower (1300), old fortifications, walls and turrets. The Renaissance and Baroque periods are remembered by an array of well-preserved churches — reminders of Lucerne's Italian connections.

Trade and the crafts have always flourished here. Over the centuries they have contributed to Lucerne's growth in riches and importance. Richard Wagner who settled in a suburban estate called Tribschen, in 1886, had reputedly exclaimed: "Nothing will make me leave this place." He was not the only one. Tourists flock here every year in growing numbers. In August and September, all come to hear the now famous Music Festival.

The idea of an International Festival of Music in Lucerne was born shortly before WWII. Was it to be a Wagner Festival? (Tribschen became Wagner's Museum in 1933), or another Salzburg? In the end, on the initiative of the Swiss conductor Ernest Ansermet, a new concept was adopted: a Swiss Festival Orchestra was formed from the best Swiss players, to perform together with renowned international soloists and conductors' music of highest calibre. From 1941 on, (with the exception of 1942) the Music Festival in Lucerne has become an annual event.

The 1986 Lucerne Festival was dedicated to *Romanticism in Music*, and the

three exponents of the movement whose anniversaries occurred this year: Carl Maria von Weber (1786-1826), an early Romantic; Franz Liszt (1811-1886), at the very apex; and Othmar Schoeck, a Swiss composer at the tail-end of Romanticism, and not well known outside his country. The main concerts were focused on those three men. Special tributes were paid to Festival Strings Lucerne, which is the Festival's orchestra (under Rudolf Baumgartner), as it was its 30th anniversary; to Paul Sacher, who was one of the mainsprings of the Festival (just turned 80), and also to the pianist Edwin Fischer (1886-1960), a staunch supporter of the Festival, on the centenary of his birth.

The themes of the Festival were superbly realised. The concerts were performed by famous soloists and an array of great orchestras. Ashkenazy, Barenboim, Bolet, Frager, Schneiderhahn, Suk, the organist, Daniel Chor-zempa, Dietrich Fischer-Dieskau, and a legion of others were there. The Berlin Philharmonic under Karajan, the Philharmonia of London with Sinopoli, Orchestre de Paris with Barenboim, Czech Philharmonic with Neumann, — you name it, they were all there.

Performances took place in the Kunsthau (Concert Hall), and in the park, in front of the famous Lion Monument — the symbol of the city; some played, and sang in churches, some in hotels. There were choirs, solo singers, operas and oratorios, besides the expected symphony and chamber concerts. Chamber ensembles included Musica Antiqua, and Musica Nova; special concerts were performed for the disabled and the seniors. An exhibition was dedicated to Liszt and to Schoeck. Masterclasses were held for pianists, violinists and cellists, and it was inspiring to find, that the legendary pianist, Mieczyslaw Horszowski, at 96, came from the USA to perform and to teach. Films, lectures and talks by conductors, took place. And there was great excitement in the air, when the various events took place, and masses of people, often in evening attire, rushed along the lake in the same direction.

This cornucopia of delights will reverberate tautology around the world, reaching out to Sydney, and to 2MBS.

HOT OFF THE PRESS

Elgar: *Introduction and Allegro for Strings; Serenade for Strings; Elegy.*

Vaughan-Williams: *Fantasia on a theme of Thomas Tallis; Greensleeves Fantasia.*

Orpheus Chamber Orchestra. DGG.

The Orpheus Chamber Orchestra's strength of musical personality makes each of its records a memorable experience. Conductorless it may be, but the strength of the ensemble's collective musical imagination is never in doubt.

The current disc does not lack imagination, but, for once, the group's personality appears to have met music of a temperament it cannot assimilate consistently. There is no 'correct' way to play these pieces, though, and many listeners will be pleased that a non-English ensemble of this quality should make its ideas about them plain on a major label.

The group's most obvious characteristic here, which I haven't noticed on its other records, is its frequent use of portamento. It is heartening to hear this often pleasing, human effect being employed so elegantly, far more so than on many records of the pre-war period when it was standard practice, but, in the *Tallis Fantasia* particularly, it vulgarises the music. 'Clean' playing seems to be a requirement rather than an option here, if the widely spread chords for the double orchestra are to have their 'cathedral' effect.

The *Introduction and Allegro* is splendidly played. The music and the OCO's approach have a great deal in common, and this is a performance of fibrous, romantic personality that yet contains an unforced capacity for meditation remarkable in a directorless performance.

The outer movements of the *Serenade* are surely too deliberate, not in speed but in the consistent 'lashings of bow.' On paper, the music's wistfulness is touching because Elgar was able to infuse it with light, but the curtains are well and truly drawn here. The *Greensleeves Fantasia* suffers from a similar problem; the tune, with its 'walking' flavour, is played with a sternness that robs it of pace.

The overall intimacy of the ensemble may bother listeners used to these pieces in, say, Barbirolli's readings with the Sinfonia of London, but the opportunity to hear the different strands of each work in such sharp outline must be welcome.

The close miking is not flattering, however, and I suspect it has given the OCO a more slender sound than it possesses in the flesh. Much of this music needs to be observed in landscape fashion, which is not possible when it has already been closely scrutinised for you. PS

William Walton. *Belshazzar's Feast.* Dennis Noble, Huddersfield Choral Society, Liverpool Philharmonic Orchestra (1943); *Henry V*, incidental music from the film. Philharmonia String Orchestra (1946); *Scapino* — comedy overture. Philharmonia Orchestra (1952); *Facade Suite.* London Philharmonic Orchestra (1938); *Spitfire Prelude and Fugue.* Halle Orchestra (1943); *Siesta.* London Philharmonic Orchestra (1939). All conducted by Sir William Walton.

HMV mono ED 29 0715 1

Record collectors of my vintage — V.O., I'll admit — might recall the excitement when the plum-label HMV discs of Walton's *Belshazzar's Feast* appeared during the height of WWII. In those grim days it was a fantastic tonic: there was the music itself, of course — a major, modern choral work by one of the most prominent British composers, and it was also a remarkable technical achievement for a recording in its day — 'state of the art,' as the jargon goes.

There have been a number of recordings of the work since, each having its merits. The most recent was Solti's with the London Philharmonic Orchestra et al, and I understand that Previn will be in charge of a new recording. Walton's original recording of one of his most familiar works will not then be for anyone looking for a hi-fi spectacular, like Solti's.

It is a 'historical' record, and has a unique value, for one reason that the composer himself is presenting his own interpretation of his music. On the rest of the disc are some of Walton's other recordings of his own music, and in the case of *Facade* it too was a celebrated set of 78rpm discs, dating back to 1938. The EMI engineers have managed the transfers extremely well, and it is interesting to note that the original producer of the records was the famed Walter Legge.

The record then is more than just a good performance of the scores — it is a valuable historical document. It raises a fascinating question: are composers

necessarily the most effective interpreters of their own music. Walton was not a conductor *per se*, as were Mahler and Strauss, or even Vaughan Williams, Britten or Elgar; Elgar was, for a season, conductor of the London Symphony Orchestra. But Walton did conduct his own music from time to time, and as one can judge from this record, he did it very competently too.

There are no records of Mahler conducting his own music, but there are plenty of Strauss, Elgar, Rachmaninov, Hindemith, Stravinsky, Britten, Copland, Henze, Boulez, and others. Having listened to most of these records carefully and having compared them with recordings by great and not-so-great conductors, I am not convinced that the composers are necessarily better equipped to interpret their own music, at least if judged by results.

Some composers were incompetent conductors, and they were the first to point out that it was not their business. Surely one has to concede that the profession of conducting — of persuading, or coercing, a hundred diverse instrumentalists to reproduce the aural image in the conductor's mind — does not come naturally just because the person concerned wrote the music in the first place. But, let's hasten to add, Walton was really a good interpreter of his own music.

Being an enthusiast for historical recordings and for studying how composers interpret their own music, I welcomed this record and found it fascinating. You will too, if you have the same interest. But I add the reservation for the general record buyer, this record is not really the one to buy if you are seeking a fine up-to-date version of the music. JH

Reviewers for the month are Phillip Sametz and John Holmes



2MBS-FM

Ann Ramsay's theatre party at The Northside-Killara Theatre on December 2 was a tremendous success — marvellous play and superb acting! 2MBS-FM benefited by \$400. Every dollar helps!

JAZZ RECORDS

Joya Jenson

The first meeting of the US singer and the Canadian Big Band has resulted in the 24-track digital recording, MEL TORME/ROB McCONNELL AND THE BOSS BRASS (Concord Jazz L38649 — Festival Records). The good news is that the album has been locally released and finds the smooth-voiced singer and the 22-piece aggregation sharing rapport and musicality in excellent arrangements from the McConnell pen. The band consists of top Canadian studio musicians, including Moe Koffman (reeds), Guido Basso (trumpet and fluegelhorn) and Ed Bickert (guitar), who have recorded in their own right. And with the mellow Mel, who is almost always in good voice, the recording has much to commend. This said, I must confess to some disappointing moments. I would have preferred *A House Is Not A Home* taken a tad higher (a semitone would do) and the messy end of *Don'Cha Go 'Way Mad* tidied up. The 12-minute-plus Duke Ellington medley seems strangely pedestrian, although worth hearing, if only to savour Torme's gorgeous interpretation of *Mood Indigo*. Also impressive in the ballad department is his version of Kurt Weill's *September Song*. Although the definitive recording of *Cow Cow Boogie* belongs to Ella Mae Morse, Torme's treatment, along with the backing, of this early 1940s evergreen is engagingly different. There is also good Torme scatting on some of the tunes, and a humorous touch is added when Monk's *I Need You* is introduced in the coda of *The Song Is You*.

An interesting and swinging Compact Disc comes from THE WOLVERINES BIG BAND *Shanghai Shuffle* (ProJazz CDJ 618 — Avan-Guard). Although there is nothing innovative here, there is certainly authenticity combined with fine articulation and attack from ensemble and soloists, as the dynamic 18-piece band plays arrangements and transcriptions of well-loved themes from the past. The precision and power of the Wolverines is heard on the transcription of the Fletcher Henderson title track (Henderson recorded this in 1934) as well as Don Redman's *Chant Of The Weed*, Joe 'King' Oliver's *Dippermouth Blues*, Count Basie's *One O'Clock Jump* and Eddie Durham's *The Lunceford Special*. Another splendid transcription is that

of *Johnny Come Lately*, the infrequently heard tune that Billy Strayhorn wrote and arranged for the Duke Ellington Orchestra in the early 1940s. Arrangements and transcriptions on this completely digital recording are mostly by members of the band, which is led by drummer Brett Forberg.

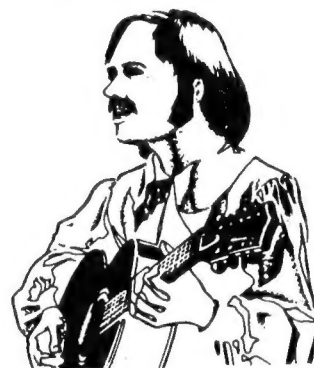


Keith Jarrett

A vocal album that extends from Country through pop and traditional music to jazz, is appropriately titled *Voicings RIO NIDO* (ProJazz CDJ 622 — Avan-Guard). Rio Nido comprises singers Prudence Johnson, Tim Sparks, Roger Hernandez and guest vocalist David Birget, with the backing of a ten-piece band. Not all the personnel of the band are on every track, but there is a good sprinkling of stimulating solos throughout the repertoire, which includes Hank Williams' composition, *I'm So Lonesome I Could Cry* and a beautifully harmonised rendering of *Auld Lang Syne*. Those jazz fans who appreciate the art of vocalese will enjoy the group's treatment of Duke Ellington's *In A Mellow Tone*. Based on the famous old Ellington recording of this popular tune, it has ingenious lyrics written by Jon Hendricks (but not credited here), and is in fact the same vocalese version sung by Lambert, Hendricks & Ross. And there's more vocalese on the old warhorse that is Lionel Hampton's *Flying Home*.

Prudence Johnson, little known here, has a lovely voice, clear and tuneful, possesses good diction, and is devoid of irritating mannerisms.

First came *Standards Volumes I and II*, (both reviewed on these pages) and now there's *Standards Live* (ECM 1317 — Carinia Records) from pianist KEITH JARRETT, with the same cohorts, bassist Gary Peacock and drummer Jack DeJohnette. Beautifully recorded in July 1985 this is indeed a worthy addition to the series, and leaves one still hoping for more. Here again is the well-knit interplay between the Trio, particularly sparkling soloing from the pianist — plus the inevitable Jarrett grunts and yelps of delight along the way. There is something to sing about, as Jarrett continues in the top form he consistently displayed on the previous albums of standards. He gets a special bouquet from me for including Alec Wilder's *The Wrong Blues* among the three well-known and three infrequently performed tunes on this LP. Devastating Jarrettesque pointillistic single liners abound, and there is some specially dynamic animation from DeJohnette on *The Way You Look Tonight* and *Falling In Love With Love*.



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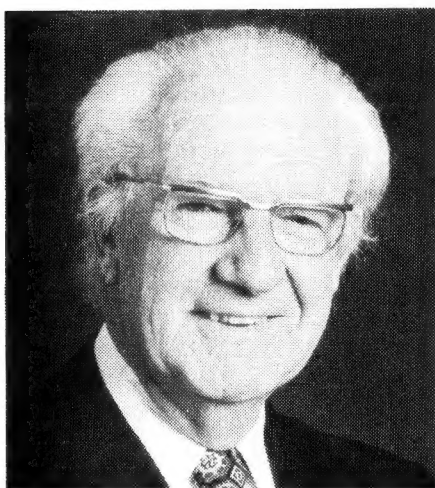
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POWER POINT



SIR HERMANN BLACK A.C., M.Ec., Hon.D.Litt., F.C.I.S.

The Chancellor of Sydney University since 1970, Sir Hermann has played a significant role in the history of broadcasting in this country, spanning 60 years. On the first occasion he went to air there was, to use his own expression, "a thing like a pepper pot stuck up on a pole," (the microphone), an occasion that he still remembers and describes in detail. He is still a regular news commentator for the ABC. His involvement with music goes back to his school days when, as a schoolboy, "Dags" Kilgour of Fort Street Boys High fame introduced him to chamber music. Nellie Melba and her accompanist flautist, John Lemmone, were family friends. This eminent scholar with a first-class honours degree in economics and University medalist (inter alia) is a voracious talker, but describes for 2MBS how he has been struck dumb on three occasions — and how he caught the motor board of an attractive young female graduate at first slip. Sir Hermann is interviewed by Belinda Webster on *Power Point* at 9.30am on Wednesday, February 4.

KENNETH W. TRIBE A.O.

Ken Tribe needs no introduction to the musical fraternity of this country. In the tribute published for the Vice-Regal Gala Performance in his honour in May 1986 it was said: "Kenneth Tribe has been a wise and potent influence in the cultural life of the nation as well as, more particularly, in the history and continuing vitality of Musica Viva. We are all greatly in his debt." These words encapsulate part of his contribution in

various cultural fields, for which he has the rare distinction of being made a Member of the Order of Australia in 1975 (AM) and later Officer of the Order in



1982 (AO). As well as talking to 2MBS about his well-known association with Musica Viva (37 years culminating in his appointment as Chairman of the National Board and now Patron and Honorary Music Director) he discusses, among other things, Australian Opera problems, national orchestras, musical appreciation for the deaf and his favourite Bach chorale. *Power Point* puts him to air on Wednesday February 11 at 9.30am. Make sure you are plugged in.



MRS MARGARET WHITLAM

Many persons in Australia and in other countries know Margaret Whitlam for her involvement in a wide range of cultural activities — in opera (Chairman of the Opera Conference of Australia and New Zealand, and now on the Advisory Committee of the Australian Opera), in the theatre (President of the Australian Centre of the International Theatre

Institute), in education (former President of the Council of the Sydney College of Advance Education), and now a member of the Women's Institute for Continuing Education of the British and Commonwealth Women's Association and the UNESCO Community Service. Many will recall her prowess as a swimmer (school, university and state level). Very few know of her success as a foundation member of the SUWANS. These matters and her exposure to music while stationed in Paris are the subject of discussion on *Power Point* on Wednesday February 18, at 9.30am when this programme presents Mrs Whitlam interviewed by Belinda Webster.

ROBERT A. GRANT B.Ed., Dip.Ed., B.Ed., M.A.C.E.

Music in your life and work. This is what *Power Point* explores with the headmaster of one of Australia's best-known schools. Robert Grant has been headmaster of Shore (Sydney Church of England Grammar School, North Sydney) since 1984. It is a school with a long history of emphasis placed on team sports, especially rowing, rugby and cricket, as being part of the complete educational process for boys. Mr Grant is a great lover of classical music, so what does he see as the role of music in the education of boys? What can and should be done to resist any attitude in



boys that singing is cissy and that music is for the birds? How do you justify an enormous school expenditure on musical instruments to equip, for example, a school orchestra, when installing computers is in vogue. Music is very much a part of life for Mr Grant and his family. Connect with *Power Point* on Wednesday, February 25 at 9.30am when you will hear Belinda Webster interview Mr Grant.

Jottings from Betsy Brown

Robert Davidovici (violin) in his October letter writes that "the months of October and November are a very busy period . . . six Beethoven concerto performances, two Tchaikovsky, two Barbers, one Vivaldi *Four Seasons* and two recitals. In December I am doing my first commercial recording (all unrecorded American works — interesting, appealing and fun) . . . I am looking forward to being in Australia in July and August 87, 15 concerts, six of them in Sydney (Bernstein *Serenade*, Tchaikovsky concerto, and recital.) He continues that the family is well and busy, and expressed regret that "I cannot make Roger Woodward's New York Philharmonic performance as I'm doing the *Four Seasons* and the Ravel *Tzigane* in Sioux City at that time."

A letter from **Gabby Mulcahy** (French horn, trombone) reports in some weeks of considerable activity "to Switzerland and Italy. Michael's orchestra (Koeln) was playing at the Luzern festival so we spent three days there, then drove through the Alps to Milano where we stocked up on scores of Italian operas . . . We then went on to Verona . . . though the opera season was over . . . and then to Venezia, and north through the Dolomites . . . so beautiful, and the weather was perfect the whole time we were away — '30' and sunny."

Lyn Brown-Parsons (harpsichord) writes that she is now established in Amsterdam to continue study of the harpsichord. Each week she has 1½ hours of lesson time, three hours of technique, 1½ hours of chamber music, and one hour of continuo playing, "a full schedule and it certainly takes all week to have things ready for the next lesson." Lyn continues that she had had "two wonderful months over summer. The Brugge Competition was a highlight for me. Harpsichordists by the mile — in fact 70! — and fortepianists too. Several Aussies, but the nice thing was that Geoffrey (Lancaster) came equal first in the fortepiano with a Dutchman. Nick Parle was the second youngest competitor and got into the semi-finals . . . I did a course with Kenneth Gilbert in a beautiful old Italian style French mansion just south of Nantes. Lots of other instru-

ments to play with and some lovely concerts at the end. In Italy before that, I spent a week with many of the leading fortepianists in Europe — master classes, lectures and concerts, where I learned so much. This weekend (time of writing November 2) I'm in Paris, assisting with the making of a record on the oldest French fortepiano in the world, here at the Paris Musee des Instruments Musicales. It's very exciting. I had just one hour alone in the museum to work on their three magnificent double-manual originals, but have been invited back to play some more."

Marina Marsden (violin) in Vienna reports that her new flat-mate is Shelley Hogg, from Perth, who came over to Sydney to study singing. Marina writes that she (Marina) "has been enjoying my lessons with Schulz . . . and played the first movement of the Kreutzer sonata in the Klassenabend . . . and had a lot of friends there, including Shelley, Martin Cooke, and Ros Segal." Marina was also very excited about two concerts she had attended, one by the Chamber Orchestra of Europe, conducted by Nikolaus Harnoncourt, and consisting "of young players, all excellent, who are entirely from European countries. The other concert was the Alban Berg Quartet who played Mendelssohn E flat and the Mozart Viola Quintet, and an interesting modern work." Early in November Marina and other students of Schulz were "to play some solo concerts in Upper Austria (three or four concerts) where it will be enjoyable, as it's a beautiful area." Marina's sister **Justine** (viola) in Berlin, writes that she will be spending Christmas with Marina in Vienna "where we will be rehearsing (with David Wickham) our trios and duos (and solos) for our coming trip back home to Sydney in February."

Jill Pereira-Zai (violin, guitar) writes from Bloomington, USA, that though her music-making "has suffered somewhat since our small son, David, was born in February" she is "beginning to find time now to play again. At the Music School I am teaching a children's programme in guitar and just loving it..." Sulai (her husband) "is teaching at Indiana University and playing concerts with great success."

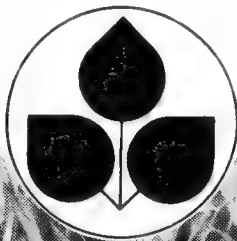
Anthea Scott-Mitchell (cello) writes from Rome that "I'm comfortably settled in my little apartment, and work-wise I will be given a permanent position with the St Cecilia Orchestra. My piano quartet is going ahead in leaps and bounds. We went together to Spain for chamber music lessons with Giuranna (violinist) . . . and (he has agreed) to give us monthly lessons in Cremona this year. We made our debut at the end of the course (in Spain), playing the entire Brahms G minor Quartet, and it was really an overwhelming and exciting success . . . and we were immediately given offers for concerts in Spain next year."

Andrew Greene (conductor, piano) writes that his work with the Opera in Adelaide is "predictably hectic. I'm about to embark on *Figaro* . . . (with) a good cast of the best young Australian singers combined with (some) of the local singers who are extremely good. It will be nice to complete the *Figaro* cycle after having done *The Barber* for the Lyric Opera of Queensland earlier this year . . . I've established a trainee course for five 'cadets' who get paid a basic salary and get trained in repertoire, languages, etc., (and) act as understudies and chorus and play small *comprimario* roles when appropriate . . . While here in Adelaide I see David Berlin, Grant Scobie, Bettina Chapoff, Greg and Paul Blackman, Graham Abbott, and Howard Parkinson, and, later in the year, I'll be doing a concert with Alice Giles and the Adelaide Chamber Orchestra. yet been formally documented or recorded."

Dian Booth (violin), resting from her music at the moment, is currently in America, specifically in Seattle at time of writing. She is "spending quite a lot of time learning more about the American Indians just now . . . I am so excited, particularly by the myths, legends and attitudes to healing. I've also found a superb book on their music, of which not much has

Miss Betsy Brown was formerly Headmistress of the NSW Conservatorium High School and more recently Student Adviser.





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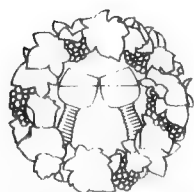
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AT YOUR SERVICE

Orpheus Meets Bacchus

Fred Blanks

There is nothing unusual about finding the names of Beethoven, Bartok, Debussy, even Sammartini on a printed programme for a string quartet recital. But it is definitely unusual to find the same printed programme listing 1983 Pinot Noir Shiraz, 1982 Cabernet Sauvignon, 1985 Chardonnay wood-aged, and 1983 Vintage Port. It happened when Orpheus met Bacchus at the Huntington Winery during the last November and first December weekends. Moreover, the same programme also listed a selection of terrines on rye bread, all prepared by Irene Tognetti, mother of well-known violinist Richard Tognetti.

The two weekends combined vintage and culinary skills with music from the Sydney String Quartet, the Sydney Ensemble, pianist Joshua Tsai, the Huntington Chamber Orchestra led by Richard Tognetti, harpsichordist Nicholas Parle and others. The list sounds very familiar to 2MBS-FM listeners, though when any of them perform in Studio C, the best we can hope for, apart from competent performances, is cheese and cask wine.

The 1986 Huntington Estate music weekends, again organised, with an efficiency that many a professional Sydney promoter might well emulate, attracted audiences exceeding 220 for some concerts, requiring a major effort in temporarily moving casks, barrels, crates and wine-making machinery from the venue in the storage and working shed. Among the people involved was a camera team making a 30-minute film for TV, to be shown in the bicentenary year, in a series called *Australia — Take A Bow*.

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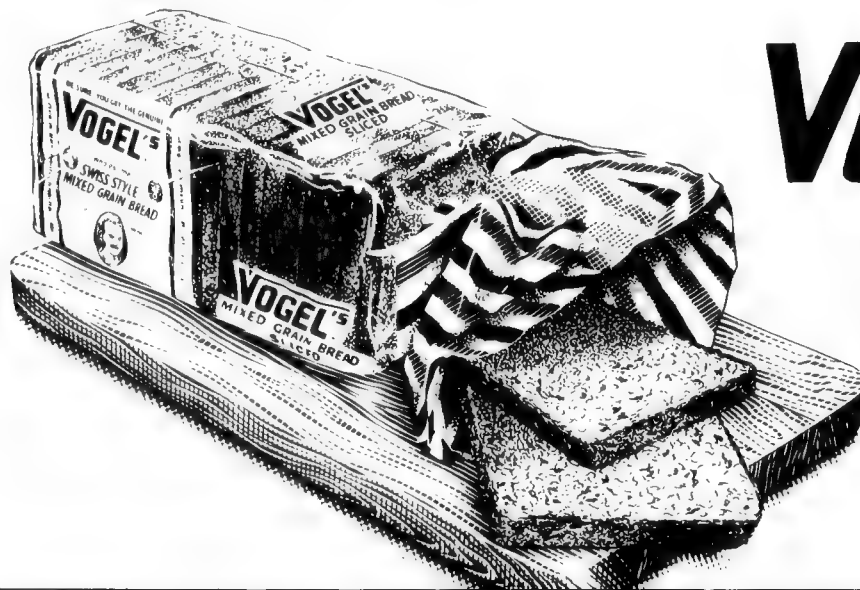
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COMPOSER LISTING

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9.00 CLASSICAL SPECTRUM

Prepared by Barrie Marchant

Dowland, J. (1562-1626). Pavan in C. Leonhardt Consort. 5
Telefunken 6.41131

Mozart, W. (1756-1791). Divertimento no 11 in D, K251 (1776). Vienna Mozart Ensemble; Willi Boskovsky, director. 25
Decca SXL 6670

Debussy, C. (1862-1918). String quartet in G minor, op 10. Tokyo String Quartet. 25
CBS CB 331

Rimsky-Korsakov, N. (1844-1908). Le coq d'or, suite. Bournemouth SO; Paavo Berglund, conductor. 25
HMV ASD 3141

10.30 OUR MOST HISTORIC ORGAN

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Prepared and presented by Alex Craig

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Oliver who helped him to become a master of plunger-muted playing. Guarante's outstanding lead and solo work contributes much to The Georgians' individual sound in which we can also hear aspects of the developing 'New York White School' and the black-influenced Friars Society and Midway Gardens Orchestras. The Georgians were the first 'band within a band' on 78 rpm discs and all members of Paul Specht's orchestra. During today's programme and Part 3 (1924) at noon on the 15th — each complete in itself — as well as enjoying the playing of Guarante, we can listen to at least seven notable Georgians 'sidemen': cornetist and trumpeter Leo McConville; Charlie Butterfield (later to be occasionally mistaken for Tommy Dorsey), Russ Morgan, trombones; Dick Johnson, clarinet, alto and tenor saxophones; Arthur Schutt, piano; Joe Tartò, tuba; Chauncey Morehouse, drums.

Various (1923). The Georgians. VJM VLP 13

1.00 THE FLUTE SOCIETY PROGRAMME Flute music on CD

Prepared and presented by Belinda Webster

Mozart, W. (1756-1791). Quartet in G, K285a. Barthold Kuijken, flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello. 10
CD Accent ACC 48225D

Lecclair, J. (1697-1764). Sonata no 1 in E minor. Barthold Kuijken, flute; Wieland Kuijken, bass viol; Robert Kohnen, harpsichord. 13
CD Accent ACC 58435D

Doppler, A. (1821-1883). Fantaisie pastorale hongroise, op 26. Karl-Bernhard Sebon, flute; Berlin SO; Uros Lajovic, conductor. 11
CD Schwann 11608

Bach, J. S. (1685-1750). Sonata in C minor, BWV1079. Aurele Nicolet, flute; Michio Kobayashi, harpsichord. 16
CD Denon 38C37 7058

2.00 PHILHARMONIA IN CONCERT

A series of programmes in which we hear performances from the subscription concerts of the Sydney Philharmonia Society.

Dunstable, J. (c1390-1453). Veni sancte spiritus; Veni creator.

Dufay, G. (c1400-1474). O sancte Sebastiane. 10

Weekes, T. (1576-1623). O Jonathan; When David heard. 7

Byrd, W. (1543-1623). Mass in four parts. 24

Poulenc, F. (1899-1963). Un soir de neige (1945). 6

Brahms, J. (1833-1897). Liebeslieder waltzes, op 52 (1869). David Miller, Helen Osborne, piano.

Sydney Philharmonia Motet Choir; Peter Seymour, conductor. (all above) 27
SPS recording

4.00 CONCERTO AND SYMPHONY

Prepared by Barrie Marchant

Haydn, J. (1732-1809). Cello concerto in D, Hob. VIIb: 4 (1894). English CO; Julian Lloyd Webber, cello and director. 25
CD Philips 412 793-2

Mozart, W. (1756-1791). Symphony no 39 in E flat, K543 (1788). Academy of Ancient Music; Jaap Schroeder, violin, and Christopher Hogwood, fortepiano, co-directors. 30
CD L'Oiseau-Lyre 410 233-2

5.00 EVENSONG FOR THE PURIFICATION OF THE BLESSED VIRGIN MARY

Prepared and presented by Ann Ramsay

de Victoria, T. (1548-1611). Gaude Virgo Maria St Mary's Cathedral Choir, Sydney; David Russell, director. 3
CR 841 YPRX 2136

Byrd, W. (1543-1623). From Virgin's womb this day did spring. St Michael's College Choir Tenbury; Andrew Millington, organ; Roger Judd, conductor. 3
Abbey APR 303

arr Bartlett, L. The Virgin Mary had a baby boy. Sydney Boys' Grammar School Choir; Peter Seymour, conductor. 2
M7 MLR 198

Palestrina, G. (c1525-1594). Exultate Deo. 2
Cavalli, F. (1602-1676). Salve Regina 8

de Victoria, T. Ave Maria. Cathedral Choirs of Gloucester, Hereford, Worcester; Roy Massey, conductor. (3 above).

Mendelssohn, F. (1809-1847). Mitten wir im Leben sind. John Sanders, conductor. 8
Abbey LPB 772 (4 above)

Various. Hymns: O praise ye the Lord; All things bright and beautiful; Lord of all hopefulness; Love divine, all loves excelling. Leeds Parish Church Choir; Simon Lindley, director. 11
Alpha APS 353

Schumann, R. (1810-1856). Be gracious unto me o Lord, Psalm 57. Ailsa Knox, soprano; Michael Hemens, organ. 3
ARP 02

Various. Psalms 93 and 115. Choir of King's College, Cambridge; David Willcocks, director. 7
HMV ESD 1077971

6.00 AFTER EVENSONG

Prepared and presented by Ann Ramsay

Bach, C. P. E. (1714-1788). Magnificat (1749) Elly Ameling, soprano; Maureen Lehane, contralto; Theo Altmeyer, tenor; Roland Hermann, bass; Tolz Boys' Choir; Collegium Aureum, Franzjosef Maier, director. 43
EMI 1C 065-99 624

Britten, B. (1913-1976). Te Deum in C (1935). Rory Philips, treble; James Lancelot, organ. 8

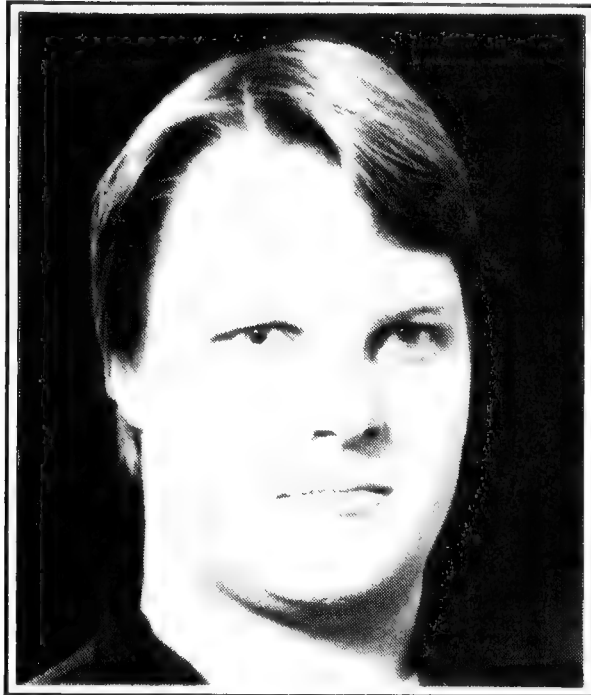
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Choir of King's College, Cambridge, Philip Ledger, conductor. 2
HMV ASD 3035 (2 above)

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9.00 VERSIONS AND VARIATIONS

Grieg, E. (1843-1907). From Holberg's time, suite in the old style (1884). Cyprien Katsaris, piano.
Telefunken 6.42925 19

Schubert, F. (1797-1828). Introduction and variations in E minor on Trockne Blumen, D802. Aurele Nicolet, flute; Karl Engel, piano.
DG 2538 067 17

Grieg, E. Holberg suite, op 40 (1885). Polish CO; Jerzy Maksymiuk, conductor.
HMV ESD 7084 18

10.00 THREES AND FOURS

Prepared by Barrie Marchant

Bax, A. (1883-1952). Piano quartet (1922). John McCabe, piano; English String Quartet.
Chandos ABRD 1113 13

Martini, B. (1890-1959). Piano trio in D minor (1950). Members of the Bohuslav Martinu Piano Quartet.
Supraphon 1111 3369G 16

Ravel, M. (1875-1937). Piano trio in A minor. Beaux Arts Trio.
Philips 411 141-1 29

Bax, A. String quartet no 1 in G (1918). English String Quartet.
Chandos ABRD 1113 25

11.30 RECITAL

Prepared by Elaine Hamilton

Liszt, F. (1811-1886). Hungarian rhapsody no 2 in C sharp minor. Isador Goodman, piano.
Philips 6508 002 10

Turina, J. (1882-1949). Triptico; Las locas por amor. Marilyn Richardson, soprano; Geoffrey Parsons, piano.
WRC R 02423 12

Liszt, F. Liebestraum no 3 in A flat, op 62. Isador Goodman, piano.
Philips 6508 002 4

9.00 MOZART

The Great Interpreters (10)

Mozart, W. (1756-1791). Piano sonata in A, K331. Lili Kraus, piano.
Concert Hall SMS 2191 15

Ch'io mi scordi de te? K505. Elisabeth Schwarzkopf, soprano; Alfred Brendel, piano; London SO; George Szell, conductor.
Angel S 366 43 11

Symphony no 35 in D, *Haffner* K385. Academy of St Martin in the Fields; Neville Marriner, conductor.
Philips 6570 022 22

10.00 THE MELLOW CELLO

Prepared by Barrie Marchant

Canteloube, M. (1879-1957). Bailero. NPO: Charles Gerhardt, conductor.
RCA VRL1 7447 5

Popper, D. (1843-1913). Elephant dance. op 39. Yitkin Seow, piano.
Enigma K23524 3

de Falla, M. (1876-1946). Ritual fire dance. NPO; Charles Gerhardt, conductor.
RCA VRL1 7447 3

Saint-Saens, C. (1835-1921). The swan. Yitkin Seow, piano.
Enigma K 23524 3

Softly awakes my heart, from Samson et Dalila. NPO; Charles Gerhardt, conductor.
RCA VRL1 7447 5

Faure, G. (1845-1924). Apres un reve. Yitkin Seow, piano.
Enigma K 23524 3

Julian Lloyd Webber, cello (all above)

10.30 CONCERT HALL

Prepared and presented by Elaine Hamilton

Dvorak, A. (1841-1904). Othello overture, op 93 (1892). London SO; Istvan Kertesz, conductor.
WRC R 02949 15

Rachmaninov, S. (1873-1943). Piano concerto no 2 in C minor, op 18 (1901). Vladimir Ashkenazy, piano; Moscow PO; Kyril Kondrashin, conductor.
Decca/WRC R 08122 33

Mendelssohn, F. (1809-1847). Symphony no 5 in D, op 107, *Reformation* (1829-30). Israel PO; Leonard Bernstein, conductor.
DG 415 018-1 31

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

During this hour of jazz we shall hear music by two people whose birthday is today. Tenor sax. player Stan Getz is 59 today while French composer Leo Delibes would be 150 if he were alive.

1.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Bach, J.C.F. (1732-1795). Sonata for flute, violin and fortepiano in C. Jean-Pierre Rampal, flute; Isaac Stern, violin; John Steele Ritter, fortepiano.
CBS D378 13 14

Boieldieu, F. (1775-1834). Harp concerto in C (1795). Marie-Claire Jamet, harp; Paris O; Paul Kuentz, conductor.
Vox TV 334148 22

Brahms, J. (1833-1897). Piano quintet in E minor, op 34 (1872). Maurizio Pollini, piano; Quartetto Italiano.
DG 2531 197 43

Chausson, E. (1855-1899). Poeme, op 25. Jascha Heifetz, violin; RCA SO; Izler Solomon, conductor.
RCA LSC 3232 14

Rachmaninov, S. (1873-1943). Fantasie for orchestra, op 7, *The Rock*. Rotterdam PO; Edo de Waart, conductor.
Philips 9500 302 16

Schumann, R. (1810-1856). Traumerei no 7, op 15. Arthur Grumiaux, violin; Istvan Hajdu, piano.
Philips 6599 373 3

3.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Liszt, F. (1811-1886). Mephisto waltz. Philadelphia O; Eugene Ormandy, conductor.
CBS RSP 010 11

Lalo, E. (1823-1892). Symphonie Espagnole in D minor, op 21. Zino Francescatti, violin; New York PO; Dimitri Mitropoulos, conductor.
CBS 60262 27

Rossini, G. (1792-1868). Ballet music from William Tell. New Philharmonia O; Charles Mackerras, conductor.
HMV FC 113 9

4.00 CHOREAE AND CARMINA

Renaissance dances

Prepared by Susan Amigo

Phaese, P. father and son. (16th C). First book of easy songs (1571); Collection of pleasant dances (1583); Bruynsmedelijck; Ce qui m'est deu et ordonne; Pavanne and gaillarde Ferrareze; Bransle and gaillarde, Puisque vivre en servitude; Exotic dances; J'ay du mal; Allemandes; Four bransles de Bourgogne; Mais pourquoy; Dances of a national character. Melinda Lugosi, soprano; Ina Maria Kiss, contralto; Gabor Kallay, tenor; Sandor Blazso, bass; Lassus Vocal Ensemble; Camerata Hungarica Ensemble; Laszlo Czidra, conductor.
Hungaroton SLPX 12662 54

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Mozart, L. (1719-1787). Trumpet concerto in D (1762). Wynton Marsalis, trumpet; NPO; Raymond Leppard, conductor.
CBS D37846 8

Bruckner, A. (1824-1896). Te Deum in C (1883). Anne Pashley, soprano; Birgit Finnila, contralto; Robert Tear, tenor; Don Garrard, bass; New Philharmonia Ch&O; Daniel Barenboim, conductor.
EMI 1C-037 01 991 23

Tchaikovsky, P. (1840-1893). Symphony no 1 in G minor, op 13, *Winter Dreams* (1866). USSR State SO; Yevgeny Svetlanov, conductor.
Melodiya C 01543-4 43

Franck, C. (1822-1890). Violin sonata in A (1886). Kaja Danczowska, violin; Krystian Zimerman, piano.
DG 2531 330 29

Verdi, G. (1813-1901). Teco io so, from The masked ball (1859). Maria Callas, soprano; Giuseppe di Stefano, tenor; La Scala Milan O; Antonio Votto, conductor.
HMV OASD 7572 10

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'

Monday 2

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between



Sydney Symphony Orchestra

"THERE'S NOTHING LIKE BEING THERE"

FEBRUARY DIARY

SATURDAY, FEBRUARY 7, 8pm — SYDNEY TOWN HALL
1st "CHANGE AT TOWN HALL — THE FRENCH CONNECTION"

Conductor	STUART CHALLENGER
Piano	SARAH GRUNSTEIN
Piano	GUY NOBLE
DUKAS	The Sorcerer's Apprentice
SATIE	3 Gymnopedies
GERSHWIN	An American in Paris
SAINT-SAENS	Carnival of the Animals
RAVEL	Bolero

WEDNESDAY, FEBRUARY 11, 8pm — SYDNEY TOWN HALL
2nd "CHANGE AT TOWN HALL — THE FRENCH CONNECTION"

Conductor	STUART CHALLENGER
Clarinet	LAWRENCE DOBELL
Oboe	GUY HENDERSON
Bassoon	JOHN CRAN
Horn	ROBERT JOHNSON
BERLIOZ	Roman Carnival — Overture
MOZART	Sinfonia Concertante, K.29 7b
DEBUSSY	Jeux
STRAVINSKY	The Firebird — Suite

SATURDAY, FEBRUARY 14, 8pm — SYDNEY TOWN HALL
3rd "CHANGE AT TOWN HALL — THE FRENCH CONNECTION"

Conductor	STUART CHALLENGER
Soprano	AMANDA THANE
Tenor	ANSON AUSTIN
OFFENBACH — ROSENTHAL	Gaite Parisienne: Suite
GOUNOD	Romeo and Juliet: Act II
DONIZETTI	The Daughter of the Regiment: Act I
VERDI	La Traviata, Act I: Prelude
	La Traviata, Act I:
	— E Strano, e strano . . . Sempre libra
BIZET	Carmen — Suite No 1
PUCCHINI	Manon Lescaut: Intermezzo
	La Boheme, Act I: Final scene

ALL BOOKINGS AT ABC CONCERTS,
1st Floor, Queen Victoria Building, Phone 339 0211
and Sydney Opera House Box Office, Phone 2 0525



8.00 MUSIC THAT'S BAND (52)

Prepared and presented by Owen Fisher

In this monthly series of band music, the accent is on variety. Famous bands will play marches, waltzes, tone poems, hymns, transcriptions of classical works, musical comedy, and an odd novelty number thrown in for good measure.

Suppe, F. (1819-1895). Light cavalry, overture. Hammonds Sauce Works Band; Geoffrey Whitham, conductor. Decca SB 327 6

Curzon. The boulevardier (arr. Wright). Fairey Band; Harry Mortimer, conductor. HMV OCS D 3668 4

Trad. (Russian). Czardas. Melbourne Fire Brigade Band; Mervyn Simpson, conductor. W & G WG BS 5501 3

Trad. Dem bones (arr. Langford). Besses o' th' Barn Band; Roy Newsome, conductor. Chandos CBRD 1009 3

Rimmer, W. March: The victors return. Luton Band (The Hatters); Albert Coupe, conductor. Eros 8127 3

Strauss, J. (1825-1899). Tritsch-tratsch polka. Black Dyke Mills Band; Roy Newsome, conductor. Decca SB 305 2

Bohm, C. Still as the night. Peter Monk, cornet; Hendon Band; Donald Morrison, conductor. Astor GGS 1516 3

Serradell. La golondrina. (arr. Seibert). Brighthouse and Rastrick Band; W.B. Hargreaves, conductor. Polydor 583 047 3

Seibert, E. Polished brass. St Mary's District Brass Band; Cliff Reeses, conductor. Troubadour TCS 037 4

Street, A. Goose Fair, from Nottingham Town. Black Dyke Mills Band; David Loukes, conductor. Chandos BBRD 1012 3

Anon. Blythe spirit. CWS (Manchester) Band; Alex Mortimer, conductor. Fontana STFL 509 3

Sousa, J. (1854-1932). March: Hail to the spirit of liberty. Philip Jones Brass Ensemble; Elgar Howarth, conductor. CD Decca 410 290-2 3

Saint-Saens, C. (1835-1921). French military march. Cammell Laird Band; James Scott, conductor. Fontana STL 5531 5

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco with regular specials on artists, bands and musical styles, the weekly guide to the local blues and R'n'B scene in Sydney, features on any new releases and live broadcasts from studio C.

11.00 CROSSING THE DIVIDE

Haydn, J. (1732-1809). Eight gypsy dances. Ensemble Bella Musica, Vienna. CD Harmonia Mundi HMC 901057 9

Mozart, W. (1756-1791). Flute quartet in D, K285 (1777). Barthold Kuijken, flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello. CD Accent ACC 48225D 14

Schubert, F. (1797-1828). Fantasie op 15, *Wanderer* (1822). Murray Perahia, piano. CD CBS MK 42124 22

Faure, G. (1845-1924). Three songs after poems by Victor Hugo (c1865). Felicity Lott, soprano; Graham Johnson, piano. CD Harmonia Mundi HMC 901138 10

Ravel, M. (1875-1937). String quartet in F (1903). Alban Berg Quartet. CD EMI CDC 747 347-2 28

Williamson, M. (b1931). Five preludes for piano (1966). Penelope Thwaites, piano. Discourses ABM 30 13

Tuesday 3

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content. Interviews and artist profiles of local and visiting performers/writers.

Specials on other well-known and/or interesting performers/writers — musical documentaries. Contemporary pop music, reflecting folk roots. Australian poetry from Anonymous to Contemporary poets. Interviews/readings of Australian poets.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 RECORDS OF TODAY

By courtesy of The Argus Music Company



Scarlatti, D. (1685-1757). Stabat Mater (1719). Choir of Christ Church Cathedral, Oxford; Anthony Pleeth, cello; Chi-Chi Nwanoku, double bass; Timothy Byram-Wigfield, organ; Francis Grier, conductor. Hyperion A 66182 27

Mahler, G. (1860-1911). Suite from orchestral works by J.S. Bach (1909). Berlin RSO; Jesus Lopez-Cobos, conductor. CD Schwann CD 11637 24

10.00 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk, L. (1829-1869). Columbia; Marguerite. Leonard Pennario, piano. Angel RL 32125 11

Sixth ballade. Alan Mandel, piano. Desto DC 6473 7

Tournament galop. Leonard Pennario, piano. Angel RL 32125 3

The banjo; La scintilla. Alan Mandel, piano. Desto DC 6471 7

10.30 CONCERT HALL

Chicago Symphony Orchestra

Prepared by Bob Goodnow

Prokofiev, S. (1891-1953). Romeo and Juliet, excerpts (1935). Decca SXDL 7587 30

Mahler, G. (1860-1911). Symphony no 1 in D (1888). DG 2532 020 56

Chicago SO; Georg Solti, conductor. (both above)

12.00 THREE STRING VIRTUOSI (5)

Prepared and presented by Elaine Hamilton

Sor, F. (1778-1839). Siciliana: Marlborough va alla guerra. Andres Segovia, guitar. Start LP 540073 12

Mozart, W. (1756-1791). Violin concerto no 5 in A, K219 (1775). Itzhak Perlman, violin; Vienna PO; James Levine, conductor. DG 2532 080 29

Vivaldi, A. (1678-1741). Concerto in G for two lutes and strings. Julian Bream, lutes; Robert Spencer, chitarone; Marilyn Sansom, cello; Nicholas Kraemer, organ; Monteverdi O; John Eliot Gardiner, conductor. RCA ARL1 1180 11

1.00 BAROQUE TRUMPET AND ORGAN

Prepared and presented by Elaine Hamilton

Johann of Sachse-Weimar. (1696-1715). Trumpet sonata in D. Ludwig Guttler, trumpet; New Bach Collegium Musicum; Berlin CO; Max Pommer, conductor. Pro Arte PAD 174 7

Pachelbel, J. (1653-1706). Magnificat sexti toni, I-IV. Peter Hurford, organ. Argo ZRDL 1015 8

Viviani, G. (1650-1693). Sonate prima e seconda. Maurice Andre, trumpet; Marie-Claire Alain, organ. WRC R 02970 10

Bach, J.S. (1685-1750). Fantasia and fugue in G minor, BWV542. Lionel Rogg, organ. WRC S 4477 12

Alberti, G. (c1685-1751). Sonata for two trumpets and strings. Maurice Andre Trumpet Consort; Jean-Francois Paillard CO; Philippe Caillard, conductor. WRC R 01890 6

Loelliet, J-B. (1680-1730). Sonata in C. Maurice Andre, trumpet; Hedwig Bilgram, organ. WRC S 5744 9

2.00 MUSIC WEEKLY**2MBS-FM PRODUCTION**

A repeat of Sunday's programme of interviews with people in and behind the music

3.00 MENDELSSOHN

Prepared by Pamela Linnett

Mendelssohn F. (1809-1847). Violin concerto in E minor, op 64. Anne-Sophie Mutter, violin; Berlin PO; Herbert von Karajan, conductor. DG 2532 016 31

Organ sonata no 3 in A. Heinrich Gurtner, organ. Claves D715/16 10

String quartet in F minor, op 80. Bartholdy Quartet. Acanta 670-22 23

Scherzo a capriccio in F sharp minor. John O'Connor, piano. Denon OX 7157 ND 7

Songs without words. Daniel Barenboim, piano. CD DG 415 118-2 21

Piano concerto no 1 in G minor, op 25. Andras Schiff, piano; Bavarian SO; Charles Dutoit, conductor. CD Decca 414 672-2 19



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SYDNEY TOWN HALL — TUESDAY, FEBRUARY 24, 8PM

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CONCERT ONLY

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart L. (1719-1787). Mass in C. Arleen Auger, soprano; Gabriele Schreckenbach, contralto; Horst Laubenthal, tenor; Barry McDaniel, baritone; Choir of St Hedwig's Cathedral, Berlin; Roland Bader, conductor. Schwann AMS 3537 F 52

Brahms J. (1833-1897). Piano concerto in B flat, op 83 (1878-81). Sviatoslav Richter, piano; Paris O; Lorin Maazel, conductor. Eurodisc 203418-250 44

Bech J.S. (1685-1750). Double concerto in D minor. Josip Klima, violin; Andre Lardot, oboe; Zagreb Soloists; Antonio Janigro, conductor. Zebra 91715 16

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

The featured musician this evening is guitarist Joe Pass, the oldest of four children, spending most of his youth in the Italian area of Johnstown, Pennsylvania. He started playing the guitar at the age of nine and received his first lessons from friends of his father, and with great encouragement from his father. He took weekly lessons and spent most of his spare time practising and playing, and by the time he was fourteen he was already working with local bands.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues.

Features both LP's and compact discs

10.00 CHAMBER MUSIC

Mozart to Bartok (7)

Prepared and presented by Ray Byron

Beethoven, L. (1770-1827). String trio in C minor, op 9 no 3 (1797-98). Grumiaux Trio. Philips 6768 034 23

Schubert, F. (1797-1828). Octet in F, D803 (1824). Berlin P Octet. DG 273300 3 53

Brahms, J. (1833-1897). Piano trio no 3 in C minor, op 101 (1886) Josef Suk, violin; Janos Starker, cello; Julius Katchen, piano. Decca SDD 540 21

Martini, B. (1890-1959). Nonet (1924-25). Dartington Ensemble. Hyperion A 66084 17

1.00 THE POUNDING SYSTEM

Prepared by Richard Fielding, Clay Caplice and Ossie Borthwick

The island of Jamaica is the birthplace of perhaps the most influential contemporary Afro-Caribbean music — reggae. Owing much to American rhythm and blues, jazz and soul, reggae's antecedents ska and rocksteady soon developed into a unique form through the musician's increased African consciousness and the influence of the Rastafarian religion. Since the late 50s the lifeblood of the music has been the mobile discotheques known as sound systems that travel the playing dance halls and yards introducing various subgenres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms). The associated DJ style (talking over dub tracks) and lover's rock (softer romantic moods) to an enthusiastic young audience. This programme will attempt to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer!

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 ZOLTAN KOCSIS PLAYS

Schubert, F. (1797-1828). Impromptu no 4 in F minor, D 935. 7

Liszt, F. (1811-1886). Csardas obstine, R45. 3
Venezia e Napoli, R10: Gondoliera; Canzone; Tarantella.

Hungaroton SLPX 12239 17
Zoltan Kocsis, piano. (all above)

9.30 POWER POINT

POWER POINT

2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions.

Sir Hermann Black, AC, MEd, Hon D Litt, FCIS, Chancellor of Sydney University, is interviewed by Belinda Webster

10.30 CONCERT HALL

Prepared by Gerda Hoffmann

Schumann, R. (1810-1856). Papillons, op 2. Kristin Merscher, piano. Eurodisc 202560 15

Beethoven, L. (1770-1827). Triple concerto in C, op 56 (1803-04). Beaux Arts Trio; London PO; Bernard Haitink, conductor. Philips 9500 382 36

Schubert, F. (1797-1828). Symphony no 1 in D. Cologne, RSO; Guenther Wand, conductor. Harmonia Mundi 1C 065-99 772 29

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Aptly named Giants of Jazz, (Dizzy Gillespie trumpet, Thelonious Monk, piano, Kai Winding, trombone; Sonny Stitt, tenor and alto; Al McKibben, bass and Art Blakey, drums) in appropriate form in Switzerland on November 12, 1972, on three ballads and Monk's original, *Epistrophe* (Giants of Jazz, George Wein Collection GW3004).

First of a four-part series of famous Camel Caravan radio broadcasts from 1939 by Benny Goodman, his orchestra and trio. Today's broadcast is from the Lyric Theatre in Indianapolis on March 7 (The Benny Goodman Caravans, Volume Three, Giants of Jazz GOJ 1036).

Arnheim-Lemare-Tobias. Sweet and lovely (1972).

Fields-McHugh. Don't blame me. **De Angelis-Marcucci.** I'll wait for you.

Monk. Epistrophe. Giants of Jazz. (all above)

George Wein Collection GW 3004

Stone-Bonime-Baldrige. Let's dance (1939).

Dubin-Warren. Lulu's back in town.

Carmichael. I get along without you very well. **Hanley-Macdonald.** Indiana.

Fields-McHugh. Exactly like you. Benny Goodman Trio.

Ponce-Laforge. Estrellita; Gotta get some shuteye.

Basie. One o'clock jump. Benny Goodman and his orchestra. (7 above)

Giants of Jazz GOJ 1036 (mono)

1.00 WEDNESDAY MATINEE

Schumann and friends

Prepared and presented by Audrey Manning

Schumann, R. (1810-1856). Overture, Scherzo and Finale in E, op 52 (1841). Berlin PO; Herbert von Karajan, conductor. DG 2563 459 17

Mendelssohn, F. (1809-1847). String quartet no 2 in B flat, op 87 (1845). Viotti Quartet. Erato NUM 75094

Chopin, F. (1810-1849). Piano concerto no 2 in F minor, op 21 (1829-30). Ivo Pogorelich, piano; Chicago SO; Claudio Abbado, conductor. CD DG 410 507-2 32

Schumann, R. Symphony no 1 in B, op 38, *Spring* (1841). Berlin PO; Herbert von Karajan, conductor. DG 2563 458 30

3.00 PLAYING IT COOL

Music for a Summer's day

Bach, J.S. (1685-1750). English suite no 4 in D minor. Glenn Gould, piano. CBS 32BR 220348 26

Mozart, W. (1756-1791). Flute quartet in A, K298. Jean-Pierre Rampal, flute; Isaac Stern, violin; Alexander Schneider, viola; Leonard Rose, cello. CBS 20AC 1596 11

Wednesday 4

MIDNIGHT

12.00 EARDRUM

African music allsorts from bush ballads to electric dance. A thousand languages, a thousand styles (including certain neo-African hybrids: salsa, Merengue, Afro-Arab . . .). In resisting the rock/funk crossover, *Eardrum* uses the Ghanaian principle of *Sankofa* (go back and retrieve). Each programme presents a sampling of the music of a particular country, instrument, performer, etc. Forgotten classics a speciality!

Rossini, G. (1792-1868). String sonata no 6 in E (1804). I Solisti Veneti; Claudio Scimone, conductor.
Erato/WRC S 4833 15

4.00 PRO ARTE HOUR

Prepared and presented by Einir Brunckhorst
By courtesy of Avan-Guard Music Pty Ltd



Beethoven, L. (1770-1827). Sonata no 14 in C sharp minor, op 27 no 2, *Moonlight* (1801). 17
32 variations, WoO80 (1806). 12

Medtner, N. (1880-1951). Sonata reminiscenza in A minor, op 38 (1919). 15

Prokofiev, S. (1891-1953). The love for three oranges op 33. Scherzo and march. 3
Emil Gilels, piano.

Quintessence 2PMC 2708 (all above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Vaughan Williams, R. (1872-1958). Fantasia on Greensleeves. Philadelphia O; Eugene Ormandy, conductor.
CBS CP4 5

Donizetti, G. (1797-1848). Dalle stanze ove, from Lucia di Lammermoor. Joan Sutherland, soprano; Royal Opera House Ch & O; Richard Bonyng, conductor.
Decca SET 559 5

Rodrigo, J. (b1902). Espanoleta. James Galway, flute; Philharmonia O; Eduardo Mata, conductor.
RCA VRL1 7325 7

Paganini, N. (1782-1840). La campanella. Isador Goodman, piano.
HMV OASD 7583 5

Elgar, E. (1857-1934). Pomp and circumstance march no 4 in G, op 39. London SO; Malcolm Sargent, conductor.
Decca ECS 649 5

Davey, S. (Contemp.) Journey to Iceland, from The Brendan voyage. Liam O'Flynn, uilleann pipes; unnamed O; Noel Kelehan, conductor
Tara 3006 4

Lehar, F. (1870-1948). Lippen schweigen, from The merry widow. Lotte Rysanek, soprano; Rudolf Christ, tenor; Vienna Volksoper O; Franz Bauer-Theussl, conductor.
Universal U1037 4

Rossini, G. (1792-1868). Overture to Semiramide. National PO; Riccardo Chailly, conductor
Decca 414 407-1 12

Ravel, M. (1875-1937). La valse. Boston SO; Charles Muench, conductor.
Time-Life STL 559 11

Sibelius, J. (1865-1957). The swan of Tuonela. New Philharmonia O; Kazimierz Kord, conductor.
Decca VIV 44 8

Scarlatti, D. (1685-1757). The good-humoured ladies ballet suite (arr. Beecham). Sydney SO; Patrick Thomas, conductor.
Philips 410 377-1 16

Verdi, G. (1813-1901). Miserere, from Il Trovatore. Leontyne Price, soprano; Richard Tucker, tenor; Rome Opera House Ch&O; Arturo Basile, conductor.
Time-Life STL 551 5

Strauss, J. (1825-1899). Roses from the south, op 388. Vienna PO; Lorin Maazel, conductor.
DG 413 4821 8

Dreyfus, G. (b1928). Theme from Dimboola. Neon PO; William Motzing, conductor.
ABC ABCL 8202 3

7.00 THE JOY-A-JAZZ

Swingin' For Hampton

Prepared and presented by Joya Jenson

In 1979 pianist Ellis Larkins and vocalist Tony Middleton put down seven tracks for the album, *Swingin' for Hamp* (Concord Jazz CJ 134). The other three cuts were strictly instrumental, featuring the Ellis Larkins Trio, with Billy Popp on bass and Jack McAllister on drums.

Tonight Joya presents selections from this album which features compositions played and recorded by Lionel Hampton during his long career. Included are the Trio's version of Hampton's *Ski party* and the vocal vehicle for Tony Middleton, *The ingenue*.

8.00 FROM THE GREEK MYTHS

Iphigenia in Tauris

Gluck, C. (1724-1787). Iphigenie en Tauride (1779), opera in four acts. Text by Nicolas Francois Guillard after Guymond de la Touche and Euripides.

IPHIGENIA, daughter of Diana Montague, mezzo-soprano
Agamemnon, and Chief Priestess of the Tauric Artemis soprano
FIRST PRIESTESS: Nancy Argenta, soprano
SECOND PRIESTESS: Sophie Boulou, mezzo-soprano

THOAS, King of the Scythians at Tauris: Rene Massis, bass-baritone
A SCYTHIAN: Rene Schirrer, bass-baritone
PYLADES, cousin and friend of Orestes: John Aler, tenor

ORESTES, son of Agamemnon: Thomas Allen, bass-baritone

MINISTER of Diana's Sanctuary: Rene Schirrer

A GREEK WOMAN: Danielle Borst, soprano
DIANA (ARTEMIS): Colette Alliot-Lugaz, soprano

PRIESTESSES, SCYTHIANS, FURIES, GREEKS, SCYTHIAN ROYAL GUARD

Monteverdi Choir; Lyon Opera Orchestra; John Eliot Gardiner, conductor.
Philips 416 148-1 102

Synopsis:

Act I. A grove in the Temple of Diana in Scythian Tauris, five years after the end of the Trojan War. *Scene 1.* Iphigenia, rescued from sacrificial death at Aulis and wafted in a cloud to Tauris by Artemis, lives as Diana's Chief Priestess. It is the practice of the barbarian Scythians to sacrifice all shipwrecked sailors to Diana. Although Iphigenia loathes human sacrifice she is a pious servant of the goddess. There breaks out a natural storm which is matched by her own turbulent feelings. She (Grands Dieu! soyez-vous secourables) and the priestesses pray for the storm's abatement, but even when it comes she remains storm-wracked within. Pressed by the priestesses (Iphigenie, o ciel! craindrait-elle un malheur?) she reveals that she has dreamt (Cette nuit j'ai revu le palais de mon pere) of her father's murder — of which she could not otherwise have known — by her mother Clytaemnestra, and that she will be forced to kill her brother Orestes. Iphigenia despairs of her family's tragic fortunes (O race de Pelops, race toujours fatale!), and of her own existence (O toi qui prolongeas mes jours). In this she is

joined by her women (Quand verrons-nous tarir nos pleurs?).

Scene 2. Thoas enters with his guard. He has had his own presentiments that his life is in danger (Dieux! le malheur en tous lieux suit mes pas) which can be staved off only with a blood offering. When Iphigenia demurs that the gods surely cannot be appeased by murder he insists his foreboding (De noirs pressentiments, mon ame intimidee).

Scene 3. The Scythians announce the capture of two young Greeks (Les Dieux apaisent leur courroux), whose blood may well be the offering called for. One Scythian describes them (Deux jeunes Grecs echoués sur ces bords), and the death-wish on the lips of one of them. This is Orestes, who is still pursued by the Furies for his matricide, adulteress and murderess though she might have been. For Thoas, Iphigenia's horror (Dieux! étouffez en moi le cri de la nature!) notwithstanding, the victims are god-sent and he orders her to make ready (Allez, et les captifs vont vous suivre a l'autel).

Scene 4. Thoas enjoins his people to rejoice in the opportunity to placate their gods, in which they are not loth (Il nous fallait du sang pour expier nos crimes).

Scenes 5 & 6. Orestes and Pylades, although in chains, will not disclose to Thoas (Notre projet est un mystere) their reason for being on that shore. Thoas angrily condemns them (De ton arrogance hautaine la mort sera le prix). However, Orestes is stricken that his quest is to be the cause also of Pylades' death. The Scythians continue their thanks to their gods (Il nous fallait . . .).

Act II. An inner room of the Temple, with an altar. Orestes and Pylades in chains. *Scenes 1 & 2.* Pylades, in vain, attempts (Quel silence effrayant! quelle douleur funeste!) to comfort the despairing Orestes (Je t'ai donne la mort). He will not have it (Quel langage accablant pour un ami qui t'aime!) but that he and Orestes should face their fate together. However, in spite of their joint plea (Cruels, faut-il vous implorer?), the Temple Minister (J'obeis a nos lois, j'obeis a nos Dieux!) and Guard take Pylades away.

Scenes 3 & 4. Alone, Orestes, while praying the gods of this place to take him, falls from exhaustion. In his stupor he feels calmer (Le calme rentre dans mon coeur!), only to be tormented again by the Furies, who conjure up a fleeting vision of Clytaemnestra while spurning his cries for mercy (Point de grace, il a tue sa mere). At the arrival of the priestesses the Furies vanish. Orestes, seeing Iphigenia, mistakes her for his mother (Ma mere! Ciel!).

Scene 5. Iphigenia believes his horror of her to be caused by the approaching sacrifice, but he continues to be struck by her likeness to Clytaemnestra (Quels traits! quel etonnant rapport!). Her pity for him leads her to enquire his origins. On hearing those to have been in Mycenae she implores him to tell her of Agamemnon. He is harrowed by the telling, and she by the hearing, of the bloody piling of crime on crime (De forfaits sur forfaits quel assemblage affreux!). He gives her to believe that Orestes perished, and that only Electra remains of Agamemnon's children. Iphigenia has already loosed his chains, and now bids him leave.

Scene 6. Iphigenia and the priestesses lament the extinction of Mycenae's noble royal line, of her brother, and of her only hope of repatriation (O malheureuse Iphigenie!). The

priestesses bring the funeral bowl, and they and Iphigenia pay delayed funerary honour to her brother (O mon frere, daignez entendre/ Contemplez ces tristes apprets).

Act III. Iphigenia's chamber. *Scenes 1-3.* Iphigenia yields to the priestesses (Je cede a vos desirs: du sort que vous opprime), and decides to free one of the captives to take a message to Electra. Orestes and Pylades are brought in and joyfully reunited. Pylades is astonished when Iphigenia tells them that she, too, is Greek (Quoi? des mains d'une Grecque il faut perdre la vie?). In a trio she offers one of them — while Orestes and Pylades each insist that it be the other — his life. Prompted by his likeness to her brother she chooses Orestes (Il faut donc entre vous choisir une victime!).

Scenes 4-7. Orestes and Pylades reproach each other for not accepting the other's sacrifice (Quoi? je ne vaincrai pas ta constance funeste? ... Ah! mon ami, j'implore ta pitié!). Orestes, however, by threatening to take his own life prevails upon Iphigenia to free Pylades to take her message to Greece. He charges Pylades with taking his message to Electra also (Vis, mon ami, cours servir la pretresse). Pylades respects Iphigenia's refusal to say why her message is to go to Electra, but remains determined that he will somehow save Orestes (Divinite des grandes ames).

Act IV. The interior of the Temple of Diana, with her statue and a sacrificial altar. *Scene 1.* Iphigenia supplicates the goddess (Je t'implore et je tremble, o Deesse implacable!) for the strength of purpose to make the sacrifice her nature resists.

Scene 2. The priestesses (O Diane, sois-nous propice) conduct Orestes in. He attempts to bolster Iphigenia's professedly failing resolve by telling her that to do otherwise would be opposition to divine ordinance. The priestesses purify him for the sacrifice during a hymn (Chaste fille de Latone). Iphigenia is guided to the altar by four of them and presented with the sacrificial knife. At the command to strike (Frappez!), Orestes says, "Iphigenie, aimable soeur! C'est ainsi qu'autrefois tu peris en Aulide," and recognition comes to them all.

Scenes 3-5. Reunion is interrupted by another Greek woman's precipitate entry (Tremblez! tremblez! on sait tout le mystere!) to tell them that Thoas knows of the escape of one of the captives. Iphigenia abjures her women to protect their King from Thoas's rage. Thoas enters with his Guard (De tes forfaits la trame

est decouverte). His resolve to sacrifice both victim and priestess with his own hand is only increased by the knowledge that Orestes is the son of Agamemnon and Iphigenia's brother (Oui, je dois la punir, et tout son sang!). However, it is Pylades who enters with a band of Greeks and strikes down Thoas. His Royal Guard is inclined at first to avenge their King (Vengeons le sang de notre roi! frappons!), but is persuaded otherwise by the Greeks (De ce peuple odieux exterminons/ Fuyons de ce lieu funeste!).

Scenes 6 & 7. Diana descends in a cloud into the midst of the combatants (Arretez! Ecoutez mes decrets eternels!) and commands the return of her effigy from Tauris to Greece. She releases Orestes from his curse, expiated by his many years of remorse and persecution by the Furies, and promises their King and Iphigenia a safe journey back to an astonished Mycenae. Greeks, priestesses and Scythians comment on the fulfilment of the oracles and the appeasement of the gods (Les Dieux, longtemps en courroux).

10.00 BARTOK DUOS FOR TWO VIOLINS

Prepared and presented by Martin Davidson

Bartok, B. (1881-1945). 44 duos (1931). Itzhak Perlman, Pinchas Zukerman, violins. Angel SZ 37540 48

10.55 COMPOSER PIANISTS IN IMPROVISED MUSIC

Prepared and presented by Martin Davidson

Cornelius Cardew, Frederic Rzewski, Yuji Takahashi and John Tilbury are best known as composers and interpretive pianists. Tonight we hear them as improvisers with A.M.M. and Steve Lacy.

Lacy, S. (b1934). *Rabbit* (1977). Steve Lacy, soprano saxophone; Alvin Curran, synthesizer; Frederic Rzewski, piano. Horo HZ 05 7

Improvisation. Generative themes II (1982). Eddie Prevost, percussion; Keith Rowe, guitar, cello, electronics; John Tilbury, prepared piano. Matchless MRG 14

Distant voices (1975). Takehisa Kosugi, voice, toy flute, radio transmitter, percussion; Steve Lacy, soprano saxophone, percussion; Yuji Takahashi, piano, celeste, percussion. Columbia YX 7085 N 21

Commonwealth Institute 20-4-67 (1967). Cornelius Cardew; Lou Gare; Eddie Prevost; Keith Rowe; Lawrence Sheaff. United Dairies UD 012 (mono) 15

Thursday 5

MIDNIGHT 12.00 STOPS/GAPS/MEASURES

Prepared by Rik Rue

A programme spanning a wide area of music and sounds from regional environmental works, text, experimentation in sound, and local and international new musics

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 'TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 20TH-CENTURY AMERICANS

Prepared by Bob Goodnow

Still, W. (b1896). *Darker America* (1924). Westchester SO; Siegfried Landau, conductor. Turnabout TVS 34546 12

Dawson, W. (b1899). *Negro folk symphony* (1932). American SO; Leopold Stokowski, conductor. Varese VC 81056 36

Kay, U. (b1917). *Dances for string orchestra* (1954). Westphalian SO; Paul Freeman, conductor. Turnabout TVS 34546 6

10.00 BOWS AND OBOES

Prepared by Pat Bell

Spohr, L. (1784-1859). *Double quartet no 2 in E flat, op 77* (1828). Academy of St Martin in the Fields Chamber Ensemble. CD Hyperion CDA 66141 27

Winter, P. (1754-1825). *Oboe concerto in F* (1814). Pierre Feit, oboe; Wuerttemberg CO; Joerg Faerber, conductor. Schwann VMS 2077 23

11.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Schubert, F. (1797-1828). *Impromptu in E flat, op 90, no 2.* Vladimir Horowitz, piano. CBS SBR 235597 7

Beethoven, L. (1770-1827). *Symphony no 5 in C minor, op 67.* Vienna PO; Carlos Kleiber, conductor. DG 2530 516 33

Bruch, M. (1838-1920). *Scottish fantasy, op 46.* Jascha Heifetz, violin; Osian Ellis, harp; New SO London; Malcolm Sargent, conductor. RCA LSC 3205 25

Strauss, R. (1864-1949). *Don Quixote, op 35* Ulrich Koch, viola; Mstislav Rostropovich, cello; Berlin PO; Herbert von Karajan, conductor. HMV ASD 3118 44

1.00 THE COMPOSER CONDUCTS

Vaughan Williams, R. (1872-1958). *Symphony no 4* (1935). BBC SO; Ralph Vaughan Williams, conductor. WRC SH 128 31

Martin, F. (1890-1974). *Piano concerto no 2.* Paul Badura-Skoda, piano; Luxembourg RO; Frank Martin, conductor. Candide CE 31055 22

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Academy of Ancient Music
Christopher Hogwood

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2.00 BRITTEN AGAIN
By courtesy of PolyGram Records



Britten, B. (1913-1976). Piano concerto, op 13
(1938). Sviatoslav Richter, piano.
London 417 308-1 34

Prelude and fugue, op 29 (1942-45). 9
Cello symphony, op 68 (1963). 34
Mstislav Rostropovich, cello.
London 417 312-1 (2 above)

English CO; Benjamin Britten, conductor.
(all above)

3.30 I MUSICI NOW
By courtesy of PolyGram Records



Rota, N. (1911-1979). Concerto for strings
(1964-65). 15

Respighi, O. (1879-1936). Ancient airs and
dances (1932). 18

I Musici. (all above)
Philips 416 356-1

4.00 DIVERTISSEMENTS
Prepared by Jeff Scholer

Liszt, F. (1811-1886). Rhapsody espagnol.
Felicja Blumental, piano; Prague CO; Vienna
Wind Ensemble; Hellmuth Froschauer,
conductor.
Turnabout TV 343725 18

Ponchielli, A. (1834-1886). Dance of the hours,
from La Gioconda. Philharmonia O; Herbert
von Karajan, conductor.
WRC S 4330 10

Rossini, G. (1792-1868). String sonata no 6 in
D. Academy of St Martin in the Fields; Neville
Marriner, director.
Argo ZRGA 506 15

Sibelius, J. (1865-1957). Finlandia, op 26.
Vienna PO; Malcolm Sargent, conductor.
HMV FC 110 9

5.00 SOUNDS DELIGHTFUL
Beethoven

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Leonore overture
no 2, op 72 (1805). Philharmonia O; Otto
Klemperer, conductor.
EMI 29 0401 1 14

Symphony no 3 in E flat, op 55, *Eroica* (1803-
04). Dresden PO; Herbert Kegel, conductor.
Pro Arte SDS 624 51

The creatures of Prometheus, ballet, op 43
(1800-01). New Philharmonia O; Otto
Klemperer, conductor.
EMI 29 0401 1 23

Choral fantasia in C, op 80 (1808). Daniel
Barenboim, piano; John Alldis Choir; New
Philharmonia O; Otto Klemperer, conductor.
Angel S 36815 21

**7.00 LEE KONITZ AND SONNY ROLLINS
EXTRAS**

Prepared and presented by Martin Davidson

Previously unissued material from the
Japanese compact disc reissues of *Motion*
and *Way out west*.

You don't know what love is; Out of nowhere;
It's you or no one (1961). Lee Konitz, alto sax;
Sonny Dallas, double bass; Elvin Jones,
drums.
CD Polydor J33J 25026 (mono) 23

I'm an old cowhand; Come gone; Way out
west (all alternative takes) (1957). Sonny
Rollins, tenor sax; Ray Brown, double bass;
Shelly Manne, drums.
CD Victor VDJ 1551 27

8.00 MUSICA VIVA PRESENTS (1)
Trio di Milano

**CONCERT RECORDED BY
2MBS-FM**

Haydn, J. (1732-1809). Piano trio no 9 in E
minor, Hob.XV:12 (1788-89). 21

Rihm, W. (b1952). Strange scenes III
(1983). 13

Brahms, J. (1833-1897). Piano trio in C, op 87
(1880-82). 28

Mariana Sirbu, violin; Rocco Filippini, cello;
Bruno Canino, piano. (all above)
2MBS-FM recording

9.30 LES BONNES CHANSONS

Mozart, W. (1756-1791). Ridente la calma nell,
alma si desti, K152; Oiseaux, si tous les ans,
K307; Dans un bois solitaire et sombre, K308
(1775). Elisabeth Schwarzkopf, soprano;
Walter Gieseking, piano.
HMV ASD 3858 7

Hahn, R. (1875-1947). Chansons grises (1891-
92): Chanson d'automne; Tous deux; L'allee
est sans fin; En sourdine; L'heure exquise;
Paysage triste; La bonne chanson. Martyn Hill,
tenor; Graham Johnson, piano.
Hyperion A 66045 16

Mozart, W. Das Kinderspiel, K598 (1791).
Elisabeth Schwarzkopf, soprano; Walter
Gieseking, piano.
HMV ASD 3858 2

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

David, M.-Hoffman, A. Bibbity babbity boo,
from Cinderella. Salvatore Baccaloni, baritone.
Legendary Recordings LR142-5 (mono) 4

Monti. Csardas. Albert White and his San
Francisco Masters of Melody.
HMV OCS 7716 4

Coward, N. (1900-1973). London, from The
Girl Who Came to Supper: London is a little
bit of all right; What ho Mrs Brisket; Saturday
night at the Rose and Crown; What's the
matter with a nice beef stew?; Don't take our
Charlie for the army. Noel Coward.
DRG SL 5178 (mono) 6

Spoliansky. Tell me tonight, from Song of the
Night. Jan Kiepura, tenor.
Muza XO346 (mono) 5

Addinsell, R. Ordinary morning. Joyce
Grenfell; Orchestra directed by William
Blezard.
DRG SL 5186 4

Lloyd, J.-Parker, J. Dilys the Dachshund.
Harry Secombe.
Polydor 2383 462 4

Weber, C. (1786-1826). Larghetto (arr.
Kreisler). Fritz Kreisler, violin; Carl Lamson,
piano.
Supraphon 011 1233 (mono) 3

Rossini, G. (1792-1868). *La Calunnia*, from *Il Barbiere*. Ezio Pinza, baritone. Pearl GEMM 162/63 (mono) 8

Bizet, G. (1838-1875). *La fleur que tu m'avais jete*, from *Carmen*. Jussi Björling, tenor. Glendale Records GL 8006 (mono) 7

Strauss, J. (1825-1899). *Spitzentuch*, quadrille. Vienna CO; Paul Angerer, conductor. Intercord INT 180 816 5

Heymann-Gilbert. *Liebling mein Herz laesst dich Gruesser*. Comedy Harmonists. Electrola C148-31 468 (mono) 3

11.00 3.9.1. CANNIBALE
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incl.
Gyorgy Ligeti: *Lux Aeterna fuer 16 solostimmen*, also,
Alfredo del Monaco: *Metagrama*, a text-sound piece especially composed for the Venezuelan choreographer-dancer Sonia Sanoja.

Friday 6

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 NO SILENCE

An audio collage

Presented by Chris Wade

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the *Environment Tape Exchange* are combined with associated musics, industrial and otherwise . . . real sounds in an artificial context.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 FROM THE BAROQUE AND CLASSICAL

Prepared by John Staats

Sammartini, G. (1701-1775). *Symphony in G*, JC50. Angelicum O, Milan; Newell Jennings, conductor. Nonesuch H 71162 7

Bach, J.S. (1685-1750). *Suite in G minor*, BWV995. Konrad Ragossnig, lute. Claves P 605 25

Mozart, W. (1756-1791). *Flute concerto no 1 in G*, K313 (1778). Wolfgang Schulz, flute; Mozarteum O, Salzburg; Leopold Hager, conductor. Telefunken 6.42185 26

Haydn, J. (1732-1809). *String quartet in B flat*, op 76 no 4, Hob III: 78, *Sunrise* (1797). Kreuzberger String Quartet. Telefunken 6.42501 22

10.30 AUSTRALIAN HERITAGE

Prepared and presented by Elaine Hamilton

Hurst, M. (b1925). *Traditional overture*. South Australian SO; Patrick Thomas, conductor. HMV OASD 7554 6

Williamson, M. (b1931). *Adoremus*. Adelaide Singers; Patrick Thomas, conductor. ABC AC 1019 8

Hill, M. (1892-1986). *Avinu malkeinu*. Robert Cooper, violin; Adelaide SO; Henry Krips, conductor. ABC AC 1013 11

Sculthorpe, P. (b1929). *The song of Tailitnama* (1979). Rita Baldacchino, soprano; Instrumentalists of Sydney SO; Patrick Thomas, conductor. ABC AC 1062 11

Two easy pieces: *Left bank waltz*; *Sea chant*. Peter Sculthorpe, piano. Move MS 3031 3

Williamson, M. *Violin concerto* (1965). Ronald Thomas, violin; West Australian SO; Thomas Mayer, conductor. WRC S 4930 21

Linger, C. (1810-1862). *Four motets*. Adelaide Singers; Patrick Thomas, conductor. ABC AC 1019 19

12.00 POLISH CONCERT

Prepared by Sofia Boniecki

Moniusko, S. (1819-1872). *Concert polonaise in A* (1866); *Mazur from Halka* (1848). Warsaw PO; Witold Rowicki, conductor. Muza SX 0229 11

Paderewski, I. (1860-1941). *Piano concerto in A minor*, op 17 (1888). Felicja Blumental, piano; Pro Musica O Vienna; Helmuth Froschauer, conductor. Turnabout TV S 34387 34

Karłowicz, M. (1876-1909). *Symphony in E minor*, op 7, *The Revival* (1907). Pomeranian SO; Bohdan Wodiczko, conductor. Muza SXL 1072 41

Wieniawski, H. (1835-1880). *Violin concerto no 1 in F sharp minor*, op 14 (1853). Itzhak Perlman, violin; London PO; Seiji Ozawa, conductor. HMV ASD 2870 28

2.00 DEATH IN VENICE (1)

Prepared by Nicole Aristidis

Mahler, G. (1860-1911). *Symphony no 3 in D minor* (1895). Jessye Norman, soprano; Adolf Holler, posthorn; Gerhardt Hetzel, violin; Vienna State Opera Concert Ch; Vienna Boys Choir; Vienna PO; Claudio Abbado, conductor. CD DG 410 715-2 104

Songs from Des Knaben Wunderhorn: Der Schildwache Nachtlied; Verlorene Muh'. Jessye Norman, soprano; John Shirley-Quirk, bass; Concertgebouw O, Amsterdam; Bernard Haitink, conductor. Philips/WRC R 05512 9

4.00 IN A LIGHTER MOOD

Prepared by Sofia Boniecki

Smetana, B. (1824-1884). *Doktor Faust* (1862). Czech PO Chamber Ensemble. Pantan 11 0278 3

Rossini, G. (1792-1868). *Specimen of the old regime*. Aldo Ciccolini, piano. Seraphim S 60216 19

Alfven, H. (1872-1960). *Swedish rhapsody no 1, Midsummer Vigil* (1904). Vienna SO; Oivin Fjeldstad, conductor. Philips 6747 394 13

Ibert, J. (1890-1962). *Divertissement* (1930). Boston Pops O; Arthur Fiedler, conductor. RCA VICS 1053 15

Strauss, J. (1825-1899). *Annen-Polka*, op 117 (1852). Berlin PO; Herbert von Karajan, conductor. DG 2560 010 4

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5.00 JUST FOR ENTERTAINMENT

Prepared by Annie Schweitzer

Telemann, G. (1681-1767). Concerto for three trumpets in D. Academy of Ancient Music; Christopher Hogwood, director.
L'Oiseau-Lyre DSDL 701 9

Ciri, G. (c1724-1808). Cello and harpsichord concerto in C, op 14 no 6. Markus Nyikos, cello; Carol Tainton, harpsichord; RSO, Berlin; Hans Maile, leader.
Schwann VMS 1624 19

Reichardt, J. (1752-1814). Violin and harpsichord concerto. Carol Tainton, harpsichord; RIAS Sinfonietta, Berlin; Erno Sebestyen, violin and leader.
Schwann VMS 2004 17

Boccherini, L. (1743-1805). Symphony in B flat, G514 (1782). European Community CO; Joerg Faerber, conductor.
Hyperion A 66156 13

Paisiello, G. (1740-1816). Mandolin concerto in C. Ugo Orlandi, mandolin; I Solisti Veneti; Claudio Scimone, conductor.
Erato NUM 75248 15

Holzbauer, I. (1711-1783). Sinfonia in E flat, op. 4 no 3. Camerata Bern; Thomas Fueri, leader.
Archiv 2565 128 15

Destouches, A. (1672-1749). Les elements, ballet suite (1721). Academy of Ancient Music; Christopher Hogwood, harpsichord and director.
L'Oiseau-Lyre DSLO 562 20

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Tonight our programme comes from the four-disc set, recorded by Pablo, containing extracts from a series of concerts made in June 1967, and featuring the Duke Ellington Orchestra with the additional talents of such players as Oscar Peterson, Benny Carter, Coleman Hawkins, T-Bone Walker and many others. You'll enjoy this one.



2MBS-FM

THE MUSIC LOVERS' STATION

8.00 NEW ZEALAND MUSICMAKERS

Prepared and presented by Max Keogh

Lilburn, D. (b1915). Cambridge overture (1946) 10
Ritchie, J. (b1943) Suite no 1 for strings (1956).
Schola Players; Ashley Heenan, conductor.
(2 above) 14
Kiwi SLD 77

8.30 VERNON HANDLEY CONDUCTS

ARNOLD BAX

Prepared and presented by Max Keogh

Since the centenary of his birth, a new interest in Sir Arnold Bax's music has emerged. Nonetheless, most of his music remains unfamiliar to most music lovers. These three works are among his most rarely performed. The major work in this programme is introduced for us by the conductor, Vernon Handley.

Bax, A. (1883-1953). Symphonic scherzo (1917). 7
Northern ballad No 2 (1934). 16
Symphony, *Spring fire* (1913). 31
Royal PO; Vernon Handley, conductor.
(all above)
Chandos ABRD 1180

9.30 MUSIC FROM ANKARA

By courtesy of the Turkish Consulate General

Saygun, A. (b1907). Five folk songs. Ayhan Baran, bass; Budapest PO; Hikmet Simsek, conductor.
Qualiton KR 405 18

10.00 MUSICKE OF SUNDRIE KINDES

Gesualdo's Fifth Book

Gesualdo, C. (1560-1613). Gioite voi col canto; S'io non miro non miro (1611). Consort of Musicke, Anthony Rooley, director.
L'Oiseau-Lyre 410 128-1 5

O voi, troppo felici; Correte, amanti, a prova. (1611). Quintetto Vocale Italiano; Angelo Ephrikian, director.
Harmonia Mundi HMU 305 7

Canzon francese. Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre WRC R 0328386 8

Dolcissima mia vita; Itene o miei sospiri (1611). Deller Consort; Alfred Deller, director.
Deller Recordings/WRC S 6257 9

Nenna, P. (c1555-c1615). Ricercare a 2. Jaye Consort of Viols.
Nonesuch H 71277 3

Gesualdo, C. Merce grido piangendo (1611). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre 410 128-1 4

Languisce al fin (1611). Quintetto Vocale Italiano; Angelo Ephrikian, director.
Harmonia Mundi HMU 305 4

Gagliard a 4. Jaye Consort of Viols.
Nonesuch H 71277 2

Tu m'uccidi, o crudele; Deh coprite il bel seno; Poiche l'avidita sete; Ma tu, cagion. (1611). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre 410 128-1 9

11.00 MUSIC AMONGST FRIENDS

Ravel, M. (1875-1937). Sonatine (1903-05). Monique Haas, piano.
Erato/WRC S 4691 12

Introduction and allegro for harp, string quartet, flute and clarinet (1905). Ossian Ellis, harp; Melos Ensemble.
L'Oiseau-Lyre SOL 60048 10

Debussy, C. (1862-1918). Trois chansons de Charles d'Orleans (1908). Swingle II.
RCA LRL1 5112 5

String quartet (1893). Sydney String Quartet.
Cherry Pie CPF 1028 24

Saturday 7

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

8.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

Castaways

SUBSCRIPTION APPEAL

For 32 hours from 9 am SATURDAY 7th FEBRUARY to 5 pm SUNDAY 8th FEBRUARY normal programmes are being suspended as all the music will be floating across to you from an imaginary desert island. During this time each of the presenters will assume the role of castaway. There'll be a number of musical surprises PLUS some GREAT PRIZES to tempt you into pledging a subscription to 2MBS-FM. Every listener who phones 439 4777 responding to this appeal will have the opportunity of winning one of the prizes generously donated by the following sponsors:



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Castaways

A short time ago 16 presenters were asked what kind of music they'd like to have with them if they were suddenly thrust into the role of castaway on a desert island. It came as no surprise that nearly everyone included some music of Bach and Mozart. It was surprising, however, to discover how differently each one has interpreted the castaway role.

SATURDAY 7th FEBRUARY

9am	Brendan Walsh	When the gentle fingers of music knock at the door of our feelings they awaken the memories that have long lain hidden in the depths of the past. <i>Kahlil Gibran (20th cent.)</i>
11am	Einir Brunckhorst	Do come and stay a little while With me, on my enchanted isle, Where magic music fills the air, Dispelling thoughts of gloom and care. Let spirits soar like bird on wing And music cause your heart to sing!
1pm	Bruce Johnson	The truth is, that within limits, any music can be made to fit any situation. <i>Ralph Vaughan Williams (1944)</i>
2pm	Ann Ramsay	Music is the best means we have of digesting time. <i>W.H. Auden (as quoted 1972)</i>
4pm	Ray Byron	Then away we go to an island fair That lies in a Southern sea: We know not where and we don't much care, Wherever that isle may be. <i>Sir William Gilbert (The Gondoliers)</i>
6pm	Dermott Ryder	... The seventh wave, they say, is the worst. In the wild and angry turmoil of an ocean gale it is the seventh wave that does the damage. Just an old superstition of the sea? Perhaps — but then who, when clinging to the bucking helm of a small boat in an endless, wind-torn, storm ravaged, silver grey, twilight zone of fear and hope, will speak the thought that issues yet another arrogant challenge to the power and menace of the uncontrollable elements. Not I...
8pm	Marie-Louise Stenstroem	... "music has been, for most of my life, one of the foundations of that life, giving me not only greater and deeper satisfaction than almost any other experience, but opening windows on a realm of the spirit in such a way as to suggest that music's true home is in that world rather than in ours, and enables us to cross the chasm between this side and that, borne, literally, on wings of song." <i>Bernard Levin</i>
10pm	Barrie Brockwell	It is the best of all trades to make songs and the second best to sing them. <i>Hilaire Belloc</i>

Castaways

Some see it as a planned affair, travelling to the island and then being abandoned in a civilised manner, with all the necessities of life. Others imagine being washed ashore alone but with a set of records and the wherewithal to play them. A hint of the different reactions lies in brief texts supplied by the presenters.

SUNDAY 8th FEBRUARY

Midnight	Lys Berky	<i>The sun was shining on the sea, Shining with all his might: He did his very best to make The billows smooth and bright — And this was odd, because it was The middle of the night.</i> <i>Lewis Carroll (Alice in Wonderland)</i>
3am	Ray Nicol	<i>Were I condemned To a solitary end, Perhaps through good fortune deficient; One octave alone On a tree-leaf and comb Would be for enjoyment sufficient.</i>
6am	Valerie Haynes	<i>Who hears music feels his solitude peopled at once.</i> <i>Robert Browning (1871)</i>
9am	Brin Newton-John	<i>I recommend you to take care of the minutes: for hours will take care of themselves.</i> <i>Lord Chesterfield to his son</i>
10am	Meg Matthews	<i>Song is man's sweetest joy</i> <i>Musaeus (c900 B.C.) quoted by Aristotle (384-322 B.C.)</i>
Noon	Robin Forsaith	<i>What interests me about jazz is that it is unique, a form of expression all its own. Historically, players of music seemed to lack the dignity of composers of music. This is especially true of jazz, which is almost completely a player's art, depending as it does on improvisation rather than on composition. But this also means that the player of jazz is himself the real composer, which gives him a creative and therefore more dignified status.</i> <i>Leonard Bernstein (October 1955)</i>
1pm	Richard Gaze	<i>For there is a music, wherever there is a harmony, order or proportion: and thus far we may maintain the music of the spheres.</i> <i>Sir Thomas Browne (Religio Medici 1642)</i>
3pm	Belinda Webster	<i>So little cause for carolings Of such ecstatic sound Was written on terrestrial things Afar or nigh around, That I could think there trembled through His happy good-night air Some blessed Hope, whereof he knew And I was unaware.</i> <i>Thomas Hardy (The darkling thrush 1900)</i>

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Parliament House
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Emil Kiss-Lazar, Dimity Hall,
Peter Pfuhl, Sheelah Hidden,
David Pereira, Susan Blake**
Mozart, Dohnányi, Mendelssohn

Vaucluse House
Monday 2 March at 7.30 p.m.

The Australian Fortepiano Trio
Haydn, Mozart

The Woolshed, Belltrees
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Delving into cross-cultural song and dance music combining celtic, mediterranean, middle-eastern and south american music with that of Australia's aboriginal and anglo-irish heritage.

St. Mary's Anglican Church
Waverley
Tuesday 31 March at 7.30 p.m.

**Australia Ensemble with
Lauris Elms** (mezzo-soprano)
Ravel, Martinu, Respighi, Brahms

Gowan Brae, The Kings School
Parramatta
Friday 10 April at 7.30 p.m.

**Sydney String Quartet with
Alan Vivian** (Clarinet)
Beethoven, Wolf, Brahms

The evening begins with an aperitif and visit of the venue followed by the concert after which a light supper is served

Dates, programmes and artists are subject to alteration.

Tickets will be forwarded early January.



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Sunday 8

5.00 EVENSONG

Prepared and presented by Ann Ramsay

Sponsored by the German Chamber of Industry and Commerce

Various. All creatures of our God and King; Let all mortal flesh keep silence; Praise my soul the King of Heaven. Peter Chapman, solo; Norman Kaye, organ; Peter Chapman, director.
Move MS 3032 11

Balfour Gardiner, H. (1877-1950). Evening hymn. 6

Byrd, W. (1543-1623). Teach me o Lord. 4

Rossini, G. (1792-1868). Gratias agimus tibi. 6

Bach, J.S. (1685-1750). Jesus is the brightest light. 2

Gibbons, O. (1583-1625). Almighty God, Who by the Son Jesus Christ. Ian Lyon, treble; Adrian Culshaw, Richard Stevens, altos; John New, tenor; Simon Deller, Rowland Sidwell, baritones.

Guildford Cathedral Choir; Philip Moore, organ and director. (5 above)
Abbey LPB 771 4

Psalm 107: O give thanks unto the Lord. King's College, Cambridge Choir; Philip Ledger, conductor.
HMV/WRC QR 03476 11

Various. Hymns: I to the hills will lift mine eyes; Be Thou my vision; For the beauty of the earth; Lord, enthroned in heavenly splendour. Norman Kaye, organ; Peter Chapman, director.
Move MS 3032 11

6.00 AFTER EVENSONG

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Symphony no 6 in F, op 68, *Pastoral* (trans. Liszt) Cyprien Katsaris, piano.
Telefunken 6.42781 44

Bach, J.S. (1685-1750). Toccata and fugue in D minor, BWV 538. Lionel Rogg, organ.
EMI 066-14 106 13

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 MUSIC OF GERMANY

Sponsored by The Australian Council of Chambers of Industry and Commerce of EEC countries

Tonight's special emphasis is on Germany

Beethoven, L. (1770-1827). Consecration of the house, overture, op 124 (1823). Utah SO; Joseph Silverstein, conductor.
CD Pro-Arte CDD 228 11

Mendelssohn, F. (1809-1847). Piano concerto no 2 in D minor, op 40 (1837). Andras Schiff,

piano; Bavarian RSO; Charles Dutoit, conductor.

CD Decca 414 672-2 22

Strauss, R. (1864-1949). Till Eulenspiegel's merry pranks (1895). Cleveland O; Lorin Maazel, conductor.
CD CBS 35826 15

9.00 VERSIONS AND VARIATIONS

Giuliani, M. (1780-1840). Variations on Les folies d'Espagne, op 45. Betho Davezac, guitar.
Erato STU 70926 6

Prokofiev, S. (1891-1953). Excerpts from Cinderella. Strasbourg PO; Alain Lombard, conductor.
Erato STU 70867 24

Six pieces from Cinderella ballet, op 102 (1944). Alexej Nasedkin, piano.
Melodiya/Eurodisc 87458 KK 22

10.00 EARLE BROWN'S OPEN CHAMBER MUSIC

Prepared and presented by Martin Davidson

Brown, E. (b1926). Available forms 1 (1961). Rome SO members; Bruno Maderna, conductor.
Victrola VICS 1239 9

Times five (1963). Govert Jurriaanse, flute; Arthur Moore, trombone; Jaring Walta, violin; Harro Ruijsenaars, cello; Teresia Tieu, harp; Pre-recorded tape; Earle Brown, conductor.
CRI SD 330 15

String quartet (1965). New York String Quartet.
Mainstream MS 5009 11

Novara (1962). Govert Jurriaanse, flute; Harry Sparnaay, bass clarinet; John Floore, trumpet; Jaring Walta, Roelof van Driesten, violins; Gerrit Oldeman, viola; Harro Ruijsenaars, cello; Ton Hartsuiker, piano; Earle Brown, conductor.
CRI SD 330 15

11.00 KODALY'S CHAMBER MUSIC

Prepared and presented by Martin Davidson

Kodaly, Z. (1882-1967). Capriccio for unaccompanied cello (1915). Laszlo Mezo, cello. 5

Serenade, op 12 (1920). Vilmos Tatrai, Istvan Varkonyi, violins; Gyorgy Konrad, viola.
Hungaroton LPX 11449 (2 above) 20

Sonata for unaccompanied cello, op 8 (1915). Janos Starker, cello.
Period SPL 510 28

Monday 9

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART

The Great Interpreters (11)

Mozart, W. (1756-1791). Piano concerto no 19 in F, K459. Rudolf Serkin, piano; Columbia SO; George Szell, conductor.
CBS 60129 29

Symphony no 29 in A, K201. Philharmonia O; Otto Klemperer, conductor.
HMV E 290 821 25

10.00 THE MELLOW CELLO

Prepared by Barrie Marchant

Delius, F. (1862-1934). Serenade from Hassan. NPO; Charles Gerhardt, conductor.
RCA VRL1 7447 4

Chopin, F. (1810-1849). Introduction and polonaise brillante, op 3. Yitkin Seow, piano.
Enigma K 23524 9

Bruch, M. (1838-1920). Kol nidrei. NPO; Charles Gerhardt, conductor.
RCA VRL1 7447 11

Julian Lloyd Webber, cello (all above)

10.30 CONCERT HALL

Prepared by Barrie Marchant

Rossini, G. (1792-1868). William Tell, overture. NPO; Riccardo Chailly, conductor.
CD Decca 400 049-2 12

Dvorak, A. (1841-1904). Slavonic dances nos 1 to 5, op 46. Czech PO; Vaclav Neumann, conductor.
CD Supraphon 38C 37-3491 23

Scriabin, A. (1872-1915). Symphony no 1 in E, op 26. Stefania Toczyska, mezzo-soprano; Michael Myers, tenor; Westminster Choir; Philadelphia O; Riccardo Muti, conductor.
EMI CDC 7 47349-2 51

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Today we shall hear recordings by two quite different pianists with the same surname — Bud Powell and Mel Powell. Also by another pianist, Roland Hanna.

1.00 HUNGARIAN GOULASH

Liszt, F. (1811-1886). Rakoczi march. Hungarian State O; Gyula Nemeth, conductor.
Hungaroton SLPX 12249 10

Kodaly, Z. (1882-1967). Hary Janos suite. London PO; Walter Susskind, conductor.
HMV FC 134 25

Bartok, B. (1881-1945). Music for strings, percussion and celeste. Detroit PO; Antal Dorati, conductor.
Decca 411 894-1 31

Kalman, E. (1882-1953). Excerpts from Die Czardasfuerstin. Various soloists; Great Operetta O.
Telefunken 6.21245 18

Dohnanyi, E. (1877-1960). Variations on a nursery song. Philippe Entremont, piano; NPO; Okko Kamu, conductor.
CBS 76910 25

3.00 CLASSICAL STRINGS AND ORCHESTRA

Prepared by Gerda Hoffmann

Mozart, W. (1756-1791). String quartet no 21 in D, K575. Orlando Quartet.
Philips 412 121-1 25

Viotti, G. (1755-1824). Violin concerto no 22 in A minor. Isaac Stern, violin, Philadelphia O; Eugene Ormandy, conductor.
CBS ODA 5137 29

Haydn, J. (1732-1809). Symphony no 94 in G, releases and live broadcasts from studio C.

11.00 CROSSING THE DIVIDE

Vivaldi, A. (1678-1741). Trio in C for violin, lute and basso continuo. Jakob Lindberg, lute; Drottningholm Baroque Ensemble.
CD Bis 290 10

Boccherini, L. (1742-1805). Quintet in D, op 40 no 2, *Del fandango*. Boccherini Quintet.
CD Ensayo 3403 15

Carulli, F. (1770-1841). Serenade no 3 in C. Peter-Lukas Graf, flute; Konrad Ragossnig, guitar.
CD Claves 508304 7

Mozart, W. (1756-1791). Three lieder. Elisabeth Schwarzkopf, soprano; Walter Gieseking, piano.
CD EMI C 747326-2 6

Schubert, F. (1797-1828). Sonata in C, D840. *Unfinished* (1825). Sviatoslav Richter, piano.
CD Philips 416 292-2 45

Dvorak, A. (1841-1904). Quartet in F, op 96, *American*. Cleveland Quartet.
CD Pro Arte D 237 27

Benjamin, A. (1893-1960). Siciliana scherzino (1936). Penelope Thwaites, piano.
Discourses ABM 30 6

Surprise (1791). New York PO; Leonard Bernstein, conductor.
CBS 60267 26

4.30 PERCY FOR DUO-ART

Prepared by Barrie Marchant

Grainger, P. (1882-1961). Jutish medley. 7

Grieg, E. (1843-1907). Norwegian folk songs, op 66. 10

Gulon, D. (b1895). From Cowboys and old fiddler's breakdown. 6

Grainger, P. One more day, my John. 2

Percy Grainger, piano.
Larrikin LRF 034 (all above)

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Puccini, G. (1858-1924). The chrysanthemums (1899). Juilliard Quartet.
CBS MP 39553 6

Bellini, V. (1801-1835). Duet and trio from Norma (1831). Joan Sutherland, soprano; Marilyn Horne, mezzo-soprano; Luciano Pavarotti, tenor.
London LDR 72009 22

Rodrigo, J. (b1901). Fantasia for a gentleman (1954). Andres Segovia, guitar; Symphony of the Air; Enrique Jorda, conductor.
MCA DL 710027 22

Bizet, G. (1838-1875). Symphony in C (1855). Academy of St Martin in the Fields; Neville Marriner, conductor.
Decca 410 167-1 32

Pletti, G. (1690-1762). Flute concerto in G. Jean-Pierre Rampal, flute; I Solisti Veneti.
Erato STU 70474 12

Debussy, C. (1816-1982). Prelude to the afternoon of a faun (1894). O of Paris; Daniel Barenboim, conductor.
CBS 76523 10

Schubert, F. (1797-1828). Sisterly greeting, D762 (1823). Jessye Norman, soprano; Irwin Gage, piano.
Philips 6500 412 6

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'.

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbek

Mozart, W. (1756-1791). How sweet and fair this likeness is, from *The magic flute* (1791). Philips 6500 042 4

Puccini, G. (1858-1924). E lucevan le stelle from *Tosca* (1900). Cetra LPO 2033 (mono) 3

Bellini, V. (1801-1835). Excerpt from Act III, I Puritani (1835). RCA ARL 1 0135 6

Delibes, G. (1836-1891). Ah, viens dans la foret from *Lakme*. Rubini GV 543 (mono) 3

Verdi, G. (1813-1901). Il tramonto (1845). Decca DL 79432 3

Donaudy, S. (1879-1925). Vafhissima sembianza. RCA 26 48019 (mono) 3

Caruso, E. Dreams of long ago. HMV RLS 715 (mono) 4

Wagner, R. (1813-1883). Nothung! Nothung! from *Siegfried* (1876). CBS D38931 3

Gounod, C. (1818-1893). Salut! Demeure, from *Faust* (1859). Rubini GV 62 5

Tauber, R. Du bist die Welt. Ariola/Eurodisc 77 173 IU 4

Tchailovsky, T. (1840-1893). Night. Melodiya CM 03203-4 4

Massenet, J. (1842-1912). Pourquoi me reveiller from *Werther* (1892). HMV SLS 5250 3

9.00 STORMY MONDAY

Two hours of the best in blues, R 'n' B, soul, gospel, cajun and zydeco with regular specials on artists, bands and musical styles, the weekly guide to the local blues and R 'n' B scene in Sydney, features on any new



Tuesday 10

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

3.00 'TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 RECORDS OF TODAY

By courtesy of The Argus Music Company



Scarlatti, D. (1685-1757). Sonatas for organ: in G, K328; in C minor, K254; in D, K287; in C, K255. Francis Grier, organ.
Hyperion A 66182 16

Janacek, L. (1854-1928). Glagolitic Mass (1924). Elisabeth Soederstroem, soprano; Drahomira Drobkova, mezzo-soprano; Frantisek Livora, tenor; Richard Novak, bass; Jan Hora, organ; Prague P Ch; Czech PO; Charles Mackerras, conductor.
CD Supraphon C 37 7448 40

10.00 WINDCHAMBER

Prepared by Bob Goodnow

Beethoven, L. (1770-1827). Octet in E flat, op 103 (1792). 22

Rondino (1792). Bamberg SO Members.
Vox R 02017 (2 above) 6

10.30 CONCERT HALL

Chicago Symphony Orchestra

Prepared by Bob Goodnow

Beethoven, L. (1770-1827). Piano concerto no 4 in G, op 58. Vladimir Ashkenazy, piano.
Decca SXLA 6654 34

Dvorak, A. (1841-1904). Symphony no 9 in E minor, op 95, *New World*.
Decca 410 116 45

Chicago SO; George Solti, conductor.
(2 above) 3

12.00 SACRED AND PROFANE

Prepared by Sofia Boniecki

Debussy, C. (1862-1918). Danse Sacree; Danse Profane (1904). Nicanor Zabaleta, harp; Paul Kuentz CO; Paul Kuentz, conductor.
DG 139 304 11

Bernstein, L. (b1918). Chichester psalms (1965). Vienna Youth Choir; Israel PO; Leonard Bernstein, conductor.
DG 2530 968 19

Britten, B. (1913-1976). Suite from Death in Venice, op 88 (1973). English CO; Stuart Bedford, conductor.
Chandos ABRD 1126 27

Barber, S. (1910-1981). Piano sonata, op 26 (1949). Jo Alfidi, piano.
Sabam 1980 031 19

Vierne, L. (1870-1937). Solemn mass, op 16. (1899) Pierre Cochereau, Jacques Marichal, organs; Choir of Notre Dame, Paris.
RCA FY 064 25

Frumerie, G. (b1908). Pastoral suite (1933). Swedish Broadcasting Corporation SO; Stig Westerberg, conductor.
Grammofon AB Electra SLT 33167 12

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind the music

3.00 ORCHESTRAL FAVOURITES

Prepared by Audrey Manning

Berlioz, H. (1803-1869). Beatrice and Benedict overture (1862). Scottish NO; Alexander Gibson, conductor.
Chandos ABRD 1067 8

Liszt, F. (1811-1886). Mazeppa, symphonic poem (1858). Berlin PO; Herbert von Karajan, conductor.
DG 2535 110 15

Mendelssohn, F. (1809-1847). Concerto in E minor, op 64 (1844) (trans. flute). Andras Adorjan, flute; Stuttgart RSO; David Shallon, conductor.
Orfeo S 046831 28

Mussorgsky, M. (1839-1881). Pictures at an exhibition (1874) (orch. Ashkenazy). Philharmonia O; Vladimir Ashkenazy, conductor. Decca 410 121-1 34

4.30 THE MELLOW CELLO

Prepared by Barrie Marchant

Grieg, E. (1843-1907). Cello sonata in A minor, op 36. Robert Cohen, cello; Roger Vignoles, piano. CRD 1091 28

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Concertone in C, K190. Otfried Ruprecht, oboe; Rainer Kuchl, Erich Binder, violins; Cornelius Herrmann, cello; Mozarteum O, Salzburg; Leopold Hager, conductor. Telefunken 6.42526 27

Mahler, G. (1860-1911). Symphony no 9 in D (1907). London PO; Klaus Tennstedt, conductor. HMV SLS 5188 85

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

Robin's featured musician tonight is John Coltrane. He was first prominent in the bands of Dizzy Gillespie, Johnny Hodges and Earl Bostic and began to gain widespread respect among musicians during his intermittent association with Miles Davis between 1955 and 1960. That year he left Davis and formed his own quartet.

One of the recordings being played tonight is John Coltrane *Rain or shine* — a Prestige two record set.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues.

Features both LP's and compact discs.

10.00 DVORAK'S STRING QUARTETS

Prepared by Rosemary Catts

Dvorak, A. (1841-1904). String quartet no 5 in F minor, op 9, B37 (1873). 33
Cypresses, B152. 39
String quartet no 6 in A minor, op 12, B40 (1873). 32
DG 2740 177

Prague String Quartet (3 above)

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 SHAKER LOOPS

Prepared by Barrie Marchant

Adams, J. (b1947). Shaker loops. San Francisco SO; Edo de Waart, conductor. Philips 412 214-1 26

9.30 POWER POINT



2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions. Kenneth W. Tribe, A.O., LIB., is interviewed by Michael Helsham.

10.30 CONCERT HALL

Prepared by John Staats

Bach, J.S. (1685-1750). Italian concerto (1735). Joerg Ewald Daehler, harpsichord. Claves D 210 15

Mozart, W. (1756-1791). String quartet in E flat, K428/421B. Alban Berg Quartet, Vienna. Telefunken 6.42348 25

Beethoven, L. (1770-1827). Trio no 7 in B flat, op 97, *Archduke*. David Oistrakh, violin; Sviatoslav Knushevitsky, cello; Lev Oborin, piano. Sonopresse SP 301 36

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

An album of classic jazz by Ruby Braff and Scott Hamilton (*A sailboat in the moonlight*, Concord CJ296), Braff's best album for years. Second of a four-part series of famous Camel Caravan radio broadcasts from 1939 by Benny Goodman, his orchestra and quartet. Today's broadcast is from the Stanley Theatre in Pittsburgh on March 14.

Loeb-Lombardo. *A sailboat in the moonlight* (1985).

Hammerstein II-Romberg. *Lover come back to me.*

Adamson-McHugh. *Where are you.*
Rose-Hirsch. *Deed I do.* Ruby Braff and Scott Hamilton. (4 above)
Concord CJ 296

Stone-Bonime-Baldrige. *Let's dance* (1939).

Gershwin, G. & I. *Oh, lady be good.*

Mercer-Donaldson. *Cuckoo in the clock.*

Levy-Stanley. *That naughty waltz.* Benny Goodman and his Orchestra. (4 above)

Brown-Freed. *Pagan love song.* Benny Goodman Quartet.

Porter. *Begin the beguine.*

Mercer. *You oughtta be in Pittsburgh.*

Mitchell-Alter. *You turned the tables on me.*

Rushing-Durham-Basie. *Sent for you yesterday.* Benny Goodman and his Orchestra. (4 above)

Giants of Jazz GOJ 1036 (mono) (9 above)

1.00 WEDNESDAY MATINEE

Schumann and Friends

Prepared and presented by Audrey Manning

Schumann, R. (1810-1856). Overture, Julius Caesar, in F minor, op 128 (1851). Vienna PO; Georg Solti, conductor. WRC S 5083 8

Chopin, F. (1810-1849). Fantasy in A, on Polish airs, op 13 (1828). Abbey Simon, piano; Hamburg SO; Heribert Beissel, conductor. Vox SVBX 5126 13

Moscheles, I. (1794-1870). Sonata in A, op 44 (c1818). Jean-Pierre Rampal, flute; John Steele Ritter, piano. CBS SBR 236055 27

Schumann, R. Cello concerto in A minor, op 129 (1850). David Geringas, cello; London SO; Lawrence Foster, conductor. Eurodisc 200 306 366 26

Symphony no 2 in C, op 61 (1845-46). Vienna PO; Georg Solti, conductor. WRC S 5083 36

3.00 PLAYING IT COOL

Music for a Summer's Day

Mozart, W. (1756-1791). Sonata in B flat, K333. Mitsuko Uchida, piano. Philips 412 616-1 20

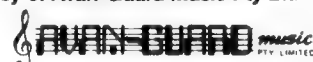
Eterardi (18th C). Mandolin concerto in D, *Echo*. Bonifacio Bianchi, mandolin; I Solisti Veneti; Claudio Scimone, conductor. Erato/WRC S 5571 8

Telemann, G. (1681-1767). Suite in A minor. Michala Petri, recorder; Academy of St Martin in the Fields; Iona Brown, director. Philips 410 041-2 26

4.00 PRO ARTE HOUR

Prepared and presented by Einir Brunckhorst

By courtesy of Avan-Guard Music Pty Ltd



Bach, J.S. (1685-1750). Chorale prelude, BWV 650. Ludwig Guettler, trumpet; Friedrich Kircheis, organ. Pro Arte SDS 621 4

Telemann, G. (1681-1767). Concerto in D for trumpet, two oboes and basso continuo. Ludwig Guettler, trumpet; Klaus-Peter Gutz, Hans-Ludwig Morchen, oboes; Leipzig Bach-Collegium. Pro Arte SDS 608 14

Loelliet, J-B. (1680-1730). Sonata in C. Ludwig Guettler, trumpet; Friedrich Kircheis, organ. Pro Arte SDS 621 15

Stradella, A. (1644-1682). Sinfonia in D of the serenata, *Il Barcheggio*. Leipzig Bach-Collegium. Pro Arte SDS 608 7

Handel, G. (1685-1759). Suite in D. Ludwig Guettler, trumpet; Friedrich Kircheis, organ. Pro Arte SDS 621 8

Legrenzi, G. (1626-1690). Sonata in A minor for trumpet, flute, oboe, violin, cello and basso continuo. Leipzig Bach-Collegium. Pro Arte SDS 608 5

Wednesday 11

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 NEW RELEASES

Presented by Ray Byron



and



2MBS-FM

combine to present

HAMLET

(A. Thomas)

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SINCE its inception in 1978, Opera Australia has devoted its centre spread each month to an in-depth study of an opera being staged somewhere in Australia — more often than not in Sydney.

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5.00 EARLY EVENING CONCERT

Sponsored by U.A.P., France's national insurer, in support of the diffusion of French language and the Arts in Australia.

UAP

Prepared and presented by Brendan Walsh

Bizet, G. (1838-1875). Symphonic suite, from *La jolite fille de Perth*. Paris O; Daniel Barenboim, conductor.
EMI 2C 069-02770 12

Gourdin, C. Austerlitz. Republic Guard Band. Barclay BA 215 3

Debussy, C. (1862-1918). Dialogue of the wind and the sea. Cleveland O; Lorin Maazel, conductor.
Decca VIV 56 8

Wagner, R. (1813-1883). Bacchanale, from *Tannhauser*. Music Lovers Choral Society; Vienna PO; Georg Solti, conductor.
Decca VIV 30 12

Meyerbeer, G. (1791-1864). O beau pays, from *Les Huguenots*. Joan Sutherland, soprano; New Philharmonia O; Richard Bonyngue, conductor.
Decca 410 197-1 7

Bizet, G. C'est toi . . . Au fond du temple saint. Luciano Pavarotti, tenor; Nicolai Ghiaurov, bass; NPO; Robin Stapleton, conductor.
Decca SXLA 6858 8

Ravel, M. (1875-1937). Alborada del gracioso. Chicago SO; Fritz Reiner, conductor.
Time-Life STL 559 7

Debussy, C. Girl with the flaxen hair. O; John Gregory, conductor.
United Artists L 35499 3

Offenbach, J. (1818-1890). Petit Francais, brave Francais, from *Drum Major's Daughter*. Liliane Chatel, soprano; Rene Duclos Ch; Conservatoire Concert O; Felix Nuvolette, conductor.
EMI 2C 057 12192 3

Evans, L. (b1895). Idyll. Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor.
Philips 6514 159 7

Stolz, R. (1880-1975). Young we are, from *Spring parade*. R & TV SO of Luxembourg; Kurt Redel, conductor.
Anacrouse UM 3512 3

Berlioz, H. (1803-1869). Absence, from *Summer nights*. Leontyne Price, soprano; Chicago SO; Fritz Reiner, conductor.
Time-Life STL 545 5

Pierre, G. (1863-1937). Excerpts from *Cydalise and the faun* ballet. N Opera O; Jean-Baptiste Mari, conductor.
EMI 2C 069 14140 12

Waldteufel, E. (1837-1915). Dolores waltz. NPO; Douglas Gamley, conductor.
Decca VIV 32 7

Chaplin, C. (1889-1977). Theme from film, *Limelight*. London FO; Stanley Black, conductor.
WRC R 06081 4

7.00 THE JOY-A-JAZZ Jazzbirds Around The World

Prepared and presented by Joya Jenson

Tonight the female singers are on parade, featuring jazzbirds from Australia, Britain, Holland, Japan, Switzerland and the United States.

8.00 OPERA OF THE MONTH I MASNADIERI

Prepared and presented by Audrey Manning

Verdi, G. (1813-1901). *I Masnadieri*. Opera in four acts. Libretto by Andrea Maffei from Schiller's tragedy, *The Robbers*. First performed London, July 1847.

MASSIMILIANO, reigning Count of Moor:
Ruggero Raimondi, bass
CARLO, his elder son: Carlo Bergonzi, tenor
FRANCESCO, his younger son: Piero Cappuccilli, baritone

AMALIA, the Count's orphaned niece:
Montserrat Caballe, soprano

ARMINIO, steward to the Count's family:
John Sandor, tenor

MOSE, a priest: Maurizio Mazzieri, bass

ROLLA, companion to Carlo: William Elvin, baritone

Cello solo (Prelude), Norman Jones;
Ambrosian Singers; New Philharmonia O;
Lamberto Gardelli, conductor.
Philips 6703 064 127

Synopsis

Act I. The first scene of Act I is set in a tavern on the border of Saxony. Carlo, through the machinations of his younger brother, Francesco, learns that he has been disinherited and exiled by his father. He forms a band of brigands and swears to lead them faithfully.

In scene 2 we find Francesco, with Carlo out of the way, determined to get rid of their father so that he can inherit their estates.

Act II. Francesco declares his love for Amalia, Carlo's beloved, who repulses him at the point of a dagger. Carlo snatches one of the members of his gang from the gallows in Prague and turns the city into a holocaust.

Act III. In scene 1 Amalia meets Carlo in a lonely forest near the castle. They fall into each other's arms with joy, and Amalia brings Carlo up-to-date with events at the castle. In the 2nd scene they discover Massimiliano, now a skeletal old man whom Francesco buried alive in the ruins of an old keep. He'd been kept alive only by the kindness and remorse of Arminio who brought him food.

Act IV. Francesco has a terrifying nightmare in which he was damned at the Last Judgement. When the castle is attacked by brigands, Francesco escapes.

The final scene is set in the forest at dawn. Amalia, who has been captured by the brigands, calls on Carlos to save her and his identity is revealed. She swears her undying love for him and begs him to stab her. He stabs her in the heart and gives himself up to justice.

10.30 20TH CENTURY MUSIC

Prepared by Annie Schweitzer

Debussy, C. (1862-1918). String quartet no 1, in G minor op 10 (1893). Enesco String Quartet.
Forlane UM 6521 28

Bartok, B. (1881-1945). Three etudes, op 18. Zoltan Kocsis, piano.
Hungaroton SLPX 12239 8

Stravinsky, I. (1882-1971). Divertimento, (1928-32). Leila Rasonyi, violin; Gyorgy Miklos, piano.
Hungaroton SLPX 12225 21

Barton, B. Sonata (1920). Vladimir Ashkenazy, Vovka Ashkenazy, pianos; David Corkhill, Andrew Smith, percussion.
Decca 410 108-1 24

Thursday 12

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world . . .

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of *now*.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 19TH-AND 20TH-CENTURY COMPOSERS

Prepared by John Staats

Milhaud, D. (1892-1974). La creation du monde, ballet suite (1923). Prague SO; Vaclav Neumann, conductor.
Supraphon SUAST 50479 16

Copland, A. (b1900). El salon Mexico. Dallas SO; Eduardo Mata, conductor.
RCA ARL1 2862 12

Bozza, E. (b1905). Sonatine. Wolfgang Schulz, flute; Milan Turcovic, oboe.
Telefunken 6.42420AW 7

Jolivet, A. (1905-1974). Concert suite (1965). Wolfgang Schultz, flute; Kurt Prihode, Ronald Altmann, Gerard Fromme, Rudolf Schmidinger, timpani.
Telefunken 6.42364 15

10.00 PIANO VIRTUOSI

Prepared by Barrie Marchant

Strauss, J. (1825-1899). Waltz from *The gypsy baron* (arr Dohnanyi). Adam Fellegi, piano.
Hungaroton SLPX 12265 8

Reger, M. (1873-1916). Six waltzes. Josef Dichler, Grete Dichler, pianos.
Supraphon SUA ST 50657 9

Debussy, C. (1862-1918). Waltz. Adam Fellegi, piano.
Hungaroton SLPX 12265 5

Black and white. Martha Argerich, Stephen Bishop Kovacevich, pianos.
Philips 9500 434 15

Six antique epigraphs. Josef Dichler, Grete Dichler, pianos.
Supraphon SUA ST 50657 15

11.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Haydn, J. (1732-1809). London trio no 1 in C. Jean-Pierre Rampal, flute; Isaac Stern, violin; Mstislav Rostropovich, cello.
CBS D 37 766 8

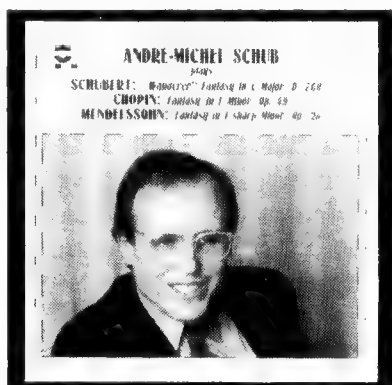
All charming people are spoiled; it is the secret of their attraction!

(Oscar Wilde)

Oscar Wilde may not have had the gift of music in mind when he uttered these immortal words, but, as a person of discrimination and taste in fine music, we think that you are entitled to exercise a little self indulgence occasionally.

This month, for the serious music collector and readers of the 2MBS-FM programme guide, here is a special price offer. The rare and superb recordings listed below are available at a saving of many \$\$'s under regular prices.

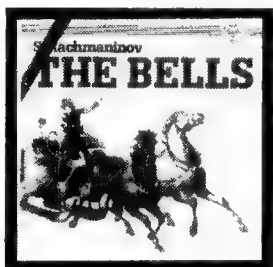
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Weber, C-M. (1786-1826). Sonata no 4 in E flat, op 10. Victor Pikaizen, violin; Alexei Nasedkin, piano. Melodiya C 10 081 53 4 7

Schubert, F. (1797-1828). Symphony no 9 in C, *Great*. London PO; Adrian Boult, conductor. WRC R 03 820 54

Chopin, F. (1810-1849). Grand fantasy on Polish airs, op 13. Artur Rubinstein, piano; Philadelphia O; Eugene Ormandy, conductor. RCA LSC 3055 15

Wolf, H. (1860-1902). Four songs: Verborgtheit; Gaertner; Auf ein altes Bild; Auf einer Wanderung. Kathleen Ferrier, contralto; Phyllis Spurr, piano. Decca ACL 307 11

Vieuxtemps, H. (1820-1881). Fantasia appassionata, op 35. Gidon Kremer, violin; London SO; Riccardo Chailly, conductor. Philips 9500 930 16

1.00 THE COMPOSER CONDUCTS

Svetlanov, Y. (b1928). Poem. USSR State SO; Yevgeny Svetlanov, conductor. Melodiya C10 101313 16

Sibelius, J. (1865-1957). Andante festivo. Finnish RO; Jean Sibelius, conductor. WRC SH 207 7

Kodaly, Z. (1882-1967). Psalmus Hungaricus. Rosler Endre, tenor; Budapest Ch; Hungarian State O; Zoltan Kodaly, conductor. Hungaroton SLPX 12410 24

2.00 A FOLLY MADE GOOD

By courtesy of The Argus Music Company



Cabezon, A. (1500-1566). Folia: Para quien crie yo cabellos. Anne Gallet, spinet. Electrola 1C 063-30 116 2

Corelli, A. (1653-1713). Sonata a violino e violone o cimbalo in D minor, op 5 no 12, *La Follia* (1700). Sigiswald Kuijken, violin; Wieland Kuijken, cello; Robert Kohnen, harpsichord. Accent ACC 8433 12

Vivaldi, A. (1678-1741). Trio sonata in D minor, op 1 no 12 (1705). Catherine Mackintosh, Elizabeth Wallfisch, violins; Richard Boothby, cello; Robert Woolley, harpsichord. Hyperion A 66193 9

Sor, F. (1778-1839). Variations on Folies d'Espagne. Louise Walker, guitar. Supraphon 1 11 1230 4

Rakmaninov, S. (1873-1943). Variations on a theme of Corelli, op 42 (1931). Howard Shelley, piano. Hyperion A 66009 19

2.55 GOTHIC VOICES

By courtesy of The Argus Music Company



Dufay, G. (c1400-1474). Ne je ne dors ne je ne veille. Margaret Philpot, contralto; John Ainsley, tenor; Peter Harvey, baritone. Hyperion A 66194 5

Mon cuer me fait tous dis penser. Gill Ross, soprano; Margaret Philpot, contralto; Rogers Covey-Crump, John Ainsley, tenors. Hyperion A 66144 6

Regis, J. (c1430-c1485). Puisque ma damme ne puis voir/Je m'en voy et mon cuer demeure. Gill Ross, soprano; Margaret Philpot, contralto; Rogers Covey-Crump, John Ainsley, tenors; Peter Harvey, baritone. Hyperion A 66194 3

Landini, F. (c1325-1397). Nessun ponga speranza nella suo giovinecca; Giunta vaga bilita con gentileca. Margaret Philpot, contralto; Rogers Covey-Crump, Andrew King, Leigh Nixon, tenors; Imogen Barford, harp. Hyperion A 66144 8

Grenon, N. (c1380-1456). Je suy defait; La plus belle. Randall Cook, Katharina Arfken, shawms; Lorenz Welker, slide trumpet. Harmonia Mundi 1C 065-16 95581 2

Reyneau, G. (14th C). Va t'en, mon cuer, avent mes yeux. **Matheus de Sancto Johanne** (14th C). Fortune, fauce, parverse. 4

Gill Ross, soprano; Margaret Philpot, contralto; Rogers Covey-Crump, Andrew King, tenors. Hyperion A 66144 (2 above)

Machaut, G. (c1300-1377). Dame, de qui toute ma joie vient; Dame, mon cuer en vous remaint; Dame, a vous sans retollir, from Le remede de Fortune. Emma Kirkby, Emily van Evera, sopranos; Margaret Philpot, contralto; Rogers Covey-Crump, Andrew King, tenors. 13

Inviolata genitrix/Felix virgo/Ad te suspiramus. Margaret Philpot, contralto; Rogers Covey-Crump, tenor; Colin Scott Mason, Peter McCrae, baritones. Hyperion A 66087 (4 above) 4

Hildegard von Bingen (1098-1179). Columba asperit per cancellos fenestre; Ave generosa, gloriosa et intacta puella. Emma Kirkby, Emily van Evera, Poppy Holden, Judith Stell, sopranos; Margaret Philpot, contralto; Doreen Muskett, hurdy-gurdy. Hyperion A 66039 10

4.00 ITALIAN BAROQUE

Prepared by Nicole Aristidis

Vivaldi, A. (1678-1741). Concerto in C for the Feast of St Lawrence. Jean-Pierre Rampal, Maxence Larrieu, flutes; Pierre Pierlot, oboe; Maurice Andre, Marcel Lagorce, trumpets; Bernard Fonteny, cello; Lily Laskine, harp; Marie-Claire Alain, organ; Robert Veyron-Lacroix, harpsichord; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato ST 4339 15

Marcello, A. (1684-1750). Concerto no 3 in B minor (1738). Pierre Pierlot, Alessandro Bonelli, oboes; Sergio Penazzi, bassoon; Piero Toso, Vito Prato, violins; I Solisti Veneti; Claudio Scimone, conductor. Erato S 6512 9

Biscogli, F. (18th C). Concerto in D (c1750-75). Pierre Pierlot, oboe; Paul Hongne, bassoon; Maurice Andre, Marcel Lagorce, trumpets; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato S T 4339 23

Albinoni, T. (1671-1750). Concerto no 6 in D, op 7. Jacques Chambon, oboe; Maurice Andre, trumpet; Georg-Friedrich Hendel, violin; Saar RCO; Karl Ristenpart, conductor. Erato S T 4285 8

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Bach, J.S. (1685-1750). Brandenburg concerto no 5 in D, BWV1050 (1721). Berlin PO; Herbert von Karajan, director. DG 139006 23

Suite no 2 in B minor, BWV1067. Franz Liszt CO; Frigyes Sandor, director. Fidelio FL 3342 21

Wedding cantata, BWV202 (1716). Edith Mathis, soprano; Berlin CO; Peter Schreier, director. Archiv 2533 363 23

Concerto in D minor for violin, oboe and strings, BWV1060 (1729). Brynna Hoff, oboe; Okko Kamu, violin; Canticum Novum CO; Alf Aerdal, conductor. Bis LP 101 15

Concerto in D minor, BWV1052. Mario-Joao Pires, piano; Guilbenkian Foundation Lisbon CO; Michel Corboz, director. Erato/WRC R 10148 26

7.00 ERIC DOLPHY AND BOOKER LITTLE AT THE FIVE SPOT (1)

Prepared and presented by Martin Davidson

Waldron, M. (b1926). Status seeking (1961). 13

Holiday, B. (1915-1959). God bless the child (1961). 5
Prestige 7382 (2 above)

Little, B. (1938-1961). Aggression (1961). 17
Prestige 7826. Bee vamp (alternate) (1961). 9
Prestige 2517

Eric Dolphy, alto sax and bass clarinet; Booker Little, trumpet; Mal Waldron, out of tune piano; Richard Davis, double bass; Edward Blackwell, drums (all above)

Dolphy, E. (1928-1964). Serene (1960). Eric Dolphy, bass clarinet; Booker Little, trumpet; Jaki Byard, piano; Ron Carter, double bass; Roy Haynes, drums. Prestige 2517 7

8.00 MUSICA VIVA PRESENTS (2)

Trio di Milano

Mendelssohn, F. (1809-1847). Piano trio no 2 in C minor, op 66 (1845). 30

Schubert, F. (1797-1828). Piano trio no 2 in E flat, D929 (1827). 46

Mariana Sirbu, violin; Rocco Filippini, cello; Bruno Canino, piano. (all above)
2MBS-FM recording

9.30 AUS GOETHE'S FAUST

Beethoven, L. (1770-1827). Neue Liebe, neues Leben, op 75 no 2; Aus Goethes Faust, op 75 no 3 (1809). Ian Partridge, tenor; Richard Burnett, fortepiano. Amon Ra SAR 15 5

Schubert, F. (1797-1828). Erlkoenig, D328 (1815); Gretchen am Spinnrade, D118 (1814). Elisabeth Soederstroem, soprano; Paul Badura-Skoda, fortepiano. Astree AS 87 8

Beethoven, L. Sehnsucht, op 83 no 2 (1810). Ian Partridge, tenor; Richard Burnett, fortepiano. Amon Ra SAR 15 2

Schubert, F. Gesaenge aus Wilhelm Meister, D877 (1826). Heiss mich nicht reden; So lasst mich scheinen; Nur wer die Sehnsucht kennt. Elisabeth Soederstroem, soprano; Paul Badura-Skoda, fortepiano. Astree AS 87 10

10.00 THANKS FOR THE MEMORY (58)

Prepared and presented by Joe Neustadt

Rodgers, R. (b1902-1979). Oh what a beautiful morning, from Oklahoma. Helen Traubel, soprano. Legendary Recordings LR 142-5 (mono) 4

Flanders, M. and Swann, D. Paris. Michael Flanders, Donald Swann. EMI NTS 116 4

Lanner, J. (1801-1843). Coronation waltz. Vienna CO; Paul Angerer, conductor. Intercord INT 180818 10

Novello, I. (1893-1951). Dark music, from Arc de triomphe. Elizabeth Welch; Phoenix TO; Tom Lewis, conductor. WRC SH 216(mono) 4

Spontini, G. (1774-1851). Tu che invoco con orrore from La vestale. Maria Callas, soprano; Italian R & TV Ch & O; Alfredo Simonetto, conductor. Fonit-Cetra LMR 5007 (mono) 11

Godard. Berceuse, from Jocelyn. Pablo Casals, cello. RCA LM 2699 (mono) 4

Trad. Tomorrow I must go from here; A little bird came flying; May has come. Richard Tauber, tenor. Parlophone PMEO 9432 (mono) 5

Ohne dich. Comedy Harmonists Odeon IC 148-31468 (mono) 3

Stolz, R. (1880-1975). Hallo, du suese Klingelfee, march. Hoch und Deutschmeister Band; Horst Winter, conductor. 30 450 1 3

Trad. Durch Berlin — mit dir. Marlene Dietrich; O; Bert Grund, conductor. Capitol ST 10443 4

Calleja, B. Granadinas from Emigrantes. Tito Schipa, tenor. Preiser LV 277 (mono) 3

11.00 3.9.1. CANNIBALE

20th century classical/electronic musics, tapes c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual performance art histories, and occasional mal/practices in radio . . . incl. PGR: **Silence**, a musique concrete, improvised electronic/collage soundwork based on the four powers of the Sphinx: to know, to will, to dare, and to be silent . . . also, **Rememberance**, utilising TV, soundtracks from movies, synthesiser and percussion 'to stimulate the listener to make their own associations with sounds . . . parts of strange conversations, unfamiliar metals, airwaves of foreign places, and the dragging of chains across the hulls of sunken ships . . .' (PGR)

Friday 13

MIDNIGHT

12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique fantastique! Don't be lost in space . . . Come with us through a filmic time-tunnel from the paranoid 50s to the 50th century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 FROM THE BAROQUE AND CLASSICAL

Prepared by John Staats

Vivaldi, A. (1678-1741). Harpsichord concerto in D, *Madrigalesco*. Joerg Ewald Daehler, harpsichord; Claudio Monteverdi Academy Instrumentalists; Hans Ludwig Hirsch, conductor. Claves D602 6

Telemann, G. (1681-1767). Sonata in C minor. Samuel Baron, flute; Edward Brewer, harpsichord. Nonesuch H 71352 12

Bach, J.S. (1685-1750). Suite in E, BWV1006. Konrad Ragossnig, guitar. Claves P605 22

Mozart, W. (1756-1791). Flute concerto no 2 in D, K314. Wolfgang Schulz, flute; Mozarteum O, Salzburg; Leopold Hager, conductor. Telefunken 6.42185 20

Haydn, J. (1732-1809). String quartet in E, op 64 no 6, Hob III:64 (1790). Kreuzberger String Quartet. Telefunken 6.42501 17

10.30 AUSTRALIAN CONCERT HALL

Prepared by Earle King

Hughes, R. (b1912). Synthesis. Melbourne SO; Willem van Otterloo, conductor. ABC RRCS 380 10

Foster, G. (b1945). Rhapsody *War, peace and love* (1984). Grant Foster, piano; Sydney SO; Julian Lee, conductor. HMV OASD 270353 20

Douglas, C. (1903-1977). Essay for strings (1952). Melbourne SO Strings; Tibor Paul, conductor. ABC RRCS 380 10

Sutherland, M. (1897-1984). Concerto grosso (1955). Sybil Copeland, violin; John Glickman, viola; Max Pike, harpsichord; Melbourne SO Strings; John Hopkins, conductor. ABC RRCS 387 22

Evans, L. (1895-1982). Idyll. Stephen Dornan, Wendy Pomeroy, pianos; West Australian SO; Thomas Mayer, conductor. ABC RRCS 381 9

Hughes, R. Essay I. Melbourne SO; Tibor Paul, conductor. ABC RRCS 380 10

12.00 MUSICIANS WITH STYLE

Prepared by Sidia Lorence

Bach, J.S. (1685-1750). Trio sonata in G, BWV138. Jean-Pierre Rampal, flute; Isaac Stern, violin; Leslie Parnas, cello. CBS D27813 8

Mendelssohn, F. (1809-1947). Symphony no 4 in A, op 90 *Italian*. NBC SO; Arturo Toscanini, conductor. RCA S T 10152 26

Brahms, J. (1833-1897). Sonata in F flat, op 120 no 2. Pinchas Zukerman, viola; Daniel Barenboim, piano. DG 2530 722 22

Rubinstein, A. (1822-1894). Sonata in D for piano, four hands, op 89. Kenneth Broadway, Ralph Markham, piano. RCA RL 30433 35

Ravel, M. (1875-1937). Introduction and allegro for harp, clarinet and string quartet. Ursula Holliger, harp; Hans Rudolf Stalder, clarinet; Chamber Musicians Zurich. Claves LP 30280 11

Liszt, F. (1811-1886). Transcription of Mendelssohn's Auf Fluegelndes Gesanges. Michael Ponti, piano. Camarata CMT 1082 4

2.00 CHORAL SYMPHONIES

Prepared and presented by Ray Byron

Mahler, G. (1860-1911). Symphony no 2 in C minor, *Resurrection* (1894). Ileana Cotrubas, soprano; Christa Ludwig, mezzo-soprano; Vienna State Opera Ch; Vienna PO; Zubin Mehta, conductor. Decca SXL 6744-5 81

Stravinsky, I. (1882-1971). Symphony of psalms (1930). Robert Shaw Chorale; RCA Victor SO; Robert Shaw, conductor. Time-Life STL 550 4D 22

4.00 AFTERNOON CONCERT

Prepared and presented by Marie-Louise Stenstroem

Berwald, F. (1796-1868). Piano quartet in E flat (1819). Eva Knardahl; Gothenburg Wind Ensemble. Bis LP 44 24

Chopin, F. (1810-1849). Five songs. Elisabeth Soederstroem, soprano; Vladimir Ashkenazy, piano. CD Decca 414 204-2 10

Brahms, J. (1833-1897). Violin concerto in D, op 77 (1879). Gidon Kremer, violin; Vienna PO; Leonard Bernstein, conductor. CD DG 410 029-2 38



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BOOKINGS AND INFORMATION
PHONE 29 7728**

Hummel, J. (1778-1837). Concertino in G, op 73 (c1815). M. Galling, piano; Berlin SO; C.A. Bunte, conductor.
Turnabout TV S 34348 18

Haydn, J. (1732-1809). Symphony in G Hob.I:8, *Le soir* (1761). Academy of St Martin in the Fields; Neville Marriner, conductor.
CD Philips 411 441-2 18

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Berwald, F. (1796-1868). Grand septet in B flat (1828). Nash Ensemble.
CRD 1044 23

Saint-Saens, C. (1835-1921). Piano trio no 1 in F, op 18 (1863). Caecilian Trio.
Turnabout TVC 37002 25

Prokofiev, S. (1891-1953). Dance of the young girls with lilies; Romeo and Juliet before separation from Romeo and Juliet, op 75. Inger Wikstroem, piano.
Bluebell Bell 126 9

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Among the artists to be heard tonight will be . . . Bud Freeman and his Band, Harry Edison orchestra, Brazilian percussionist, Airtio, and two quite different Metronome All Star groups.

8.00 LITHUANIA SINGS

To commemorate Lithuania's Day of Independence, Rita Cavalouski presents a potpourri of music from a variety of singers, choirs and ensembles in Australia (or visitors to Australia) to illuminate Lithuanian origins and character. Composers represented include Budriumas, Raciunas, Kacanauskas, Simkus, and come up to the present with Polikaitis who sets his music to patriotic Lithuanian poetry.

9.00 GERMAN RADIO CONCERT HALL

By courtesy of Radio Deutsche Welle

Mozart, W. (1756-1791). Don Giovanni overture (1787). Hamburg RSO; Hans Schmidt-Isserstedt, conductor. 6

Gluck, C. (1714-1787). Don Juan ballet excerpts (1761). Baden-Baden RSO; Talmi, conductor. 25

Strauss, R. (1864-1949). Don Juan, op 20 (1888). Hamburg RSO; Eugen Jochum, conductor. 16

Deutsche Welle transcription

10.00 MUSICKE OF SUNDRIE KINDES

The Best Finger of the Age (1)

Gibbons, O. (1583-1625). Fantasia in D. Gustav Leonhardt, harpsichord.
BASF/Harmonia Mundi 25 20308-5 4

Hosanna to the Son of David. Clerkes of Oxenford; David Wulstan, director.
Nonesuch H 71374 3

The secret sins. Deller Consort; Jaye Consort of Viols; Alfred Deller, director.
Harmonia Mundi/WRC S 5175 4

Verse: Fantasia in 4 parts. Christopher Hogwood, chamber organ.
L'Oiseau-Lyre DSLO 515 6

Lais now old; What is our life (1612). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 512 6

Alman: The king's jewel. Christopher Hogwood, harpsichord.
L'Oiseau-Lyre DSLO 515 4

Fantasia a 6. Jaye Consort of Viols.
Harmonia Mundi/WRC S 5175 4

O clap your hands (1622). Clerkes of Oxenford; David Wulstan, director.
Nonesuch H 71374 6

Galliards 21 and 22. Christopher Hogwood, harpsichord.
L'Oiseau-Lyre DSLO 515 5

Cries of London. Raphael Perulli, gamba; Deller Consort; Bulgarian State Quartet; Alfred Deller, director.
Deller Recordings/WRC S 4447 7

11.00 MUSIC AMONGST FRIENDS

Ravel, M. (1875-1937). Habanera (1897). Paul Jacobs, Gilbert Kalish, pianos.
Nonesuch H 71355 4

Faure, G. (1845-1924). Sonata, op 13 (1875). Arthur Grumiaux, violin; Paul Crossley, piano.
Philips 9500 524 23

Ravel, M. String quartet in F (1903). Fine Arts Quartet.
Record Society S 6208 28

Saturday 14

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 COLOURS OF THE KING

Alain, J. (1911-1940). Organ suite. Marie-Claire Alain, organ, Basilica St Christopher, Belfort.
Erato EPR 15555 17

Vieme, L. (1870-1937). Symphony no 6. Nicholas Kynaston, Klais organ, Ingolstadt Munster.
Mitra 16156 36

11.00 FELLOWSHIP OF AUSTRALIAN COMPOSERS SOCIETIES PROGRAMME

2MBS-FM PRODUCTION

Richard David Hames (b1945). The programme will consist entirely of the music of Richard Hames — a selection to be chosen

by the composer, who will introduce his works and also talk with the programme presenter, Ann Carr-Boyd.

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Neville Stribling, Paul Furniss, Taft Jordan, Harry Dial, Ade Monsborough, John Edgecombe.

3.00 DANCE IN AUSTRALIA

2MBS-FM PRODUCTION

A kaleidoscope of music and news from the dance world prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

4.00 LISTENER'S CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder. Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 PIANISTS OF RENOWN

Vladimir Ashkenazy

Prepared by Ida Ferson

Chopin, F. (1810-1849). Ballade no 3 in A flat minor, op 47; Etude in G flat, op 10 no 5; Prelude in D flat, op 28 no 15; Etude in A minor, op 25 no 11.
CD Decca 410 180-2 18

Schubert, F. (1797-1828). Sonata in A no 13, D664 (1819).
Decca SXL 6260 22

Mozart, W. (1756-1791). Concerto for two pianos in E flat, K365 (1779). English CO; Daniel Barenboim, piano and director.
WRC R 05765 24

Beethoven, L. (1770-1827). Piano concerto no 5 in E flat, *Emperor* (1808). Vienna PO; Zubin Mehta, conductor.
CD Decca 411 903-2 40

Chopin, F. Scherzo no 3 in C sharp minor, op 39.
CD Decca 410 180-2 7

Vladimir Ashkenazy, piano. (all above)

10.00 WITOLD LUTOSLAWSKI

Champion of New Techniques

Prepared by Ida Ferson

Lutoslawski, W. (b1913). Funeral music
Homage to Bartok (1956-58). 13

Five songs for soprano and orchestra (1958).
Halina Lukomska, soprano; Krakow R Ch. 10

Preludes and fugue for 13 solo strings
(1972). 34

Polish RNSO; Witold Lutoslawski, conductor
(all above).

EMI 1C 165 03 231/36 (all above).

11.00 LASALLE QUARTET

Prepared by Bob Goodnow

Schoenberg, A. (1874-1951). String quartet no
2 in F sharp minor, op 10 (1907-08). 30

Berg, A. (1885-1935). Lyric suite (1926).
DG 2720 029 (both above) 27

Lasalle Quartet.

2.00 THE EARLY MUSIC ASSOCIATION PROGRAMME

Vivaldi, A. (1678-1741). Concerto grosso, op 3
no 11. Academy of Ancient Music;
Christopher Hogwood, director.
L'Oiseau-Lyre D 245 D2 9

Bach J.S. (1685-1750). Organ transcription of
Vivaldi Concerto op 3, no 11. Lionel Rogg,
organ.
Pathe-Marconi 2C 069-14 110 11

Telemann, G. (1681-1767). Tafelmusik I:
Concerto for flute, violin, strings and basso
continuo (c1733). Concerto Amsterdam.
Telefunken 6.35056-2 20

Handel, G. (1685-1759). Concerto in G minor
(1740). Joeg Shaefflin, oboe; Centonus
Musicus; Nicolaus Harnoncourt, director.
Telefunken 6.41270 9

Torelli, G. (1658-1709). Concerto grosso, op 8
no 6. Academy of Ancient Music; Christopher
Hogwood, director.
CD L'Oiseau-Lyre 410 179-2 6

3.00 BELA BARTOK

Prepared by Annie Schweitzer

Bartok, B. (1881-1945). Music for string
instruments, percussion and celesta (1936).
New York PO; Leonard Bernstein, conductor.
CBS 60259 30

15 Hungarian peasant songs for piano (1917).
Sviatoslav Richter, piano.
Sonata no 1 (1921). David Oistrakh, violin;
Sviatoslav Richter, piano.
Melodiya/Eurodisc 87955 MK (2 above) 34

4.30 SCOTTISH INTERLUDE

Prepared by Elaine Hamilton

Scott, A. Annie Laurie (1838). Sidney Sax,
violin; Douglas Gamley O; Douglas Gamley,
conductor. 4

Anon. Iona boat song; Piper of Dundee
(c1745) 5

Anon. Will ye no' come back again (c1750).
Patricia Clark, soprano.
John McCarthy Ch&O. John McCarthy,
conductor. (2 above) 4

Anon. Skye boat song (c1750). Douglas
Gamley O; Douglas Gamley, conductor. 3

Anon. An Eriskay love lilt; Ae fond kiss;
Bonnie Dundee (1825). John McCarthy
Ch&O; John McCarthy, conductor. 8
RCA Custom RDS 22 (all above)

5.00 EVENSONG

Prepared and presented by Ann Ramsay

Handel, G. (1685-1759). Zadok the priest
(1727). 6

Bach, J.S. (1685-1750). Jesu, joy of man's
desiring (1723). 3

Mozart, W. (1756-1791). Ave verum corpus
(1791). 3

Parry, C. (1848-1918). My soul there is a
country (1916-1918). Abbey Singers. Andrew
Seiwright, organ and director.
Alpha ACA 528 (4 above). 3

Various Hymns: Lead us heavenly Father, lead
us; Give me the wings of faith to rise;
Immortal, invisible, God only wise. Brian
Runnet, organ; Choir of St. John's College,
Cambridge; George Guest, conductor.
Argo ZRG 5405 7

Allegrì, G. (1582-1652). Miserere. Tallis
Scholars; Peter Phillips, director.
HMV FC 138 12

Psalm 104: Praise the Lord, o my soul. Choir
of King's College, Cambridge; David
Willcocks, organ and director.
HMV/WRC R 02803 8

Parry, C. Sunset and evening star.
Bruckner, A. (1824-1896). Locus iste a deo
factus est. 2

Brahms, J. (1833-1897). How lovely are thy
dwellings fair. Abbey Singers; Andrew
Seiwright, director.
Alpha ACA 528 (3 above). 3

5.00 AFTER EVENSONG
Prepared and presented by Ann Ramsay

Brahms, J. (1833-1897). Cello sonata in F, op
99 (1886). Mstislav Rostropovich, cello; Rudolf
Serkin, piano. 30
DG 2532 073

Dvorak, A. (1841-1904). Wind serenade for in

Sunday 15

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you
pleasure from midnight to the first of Sunday's
programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for
relaxed weekend listening

9.00 FEATURING THE CLARINET

Prepared by Pamela Linnett

Mercadante, S. (1795-1870). Clarinet concerto
in B flat, op 101. Karl Leister, clarinet; Master
Players; Richard Schumacher, conductor. 16
Fidelio FL 3383

Crusell, B. (1775-1838). Clarinet concerto no 2
in F minor, op 5. Thea King, clarinet; London
SO; Alun Francis, conductor. 24
CD Hyperion CDA 66088

Mozart, W. (1756-1791). Divertimento in B flat,
K439b. Rodney Jacobson, John Harrison,
Jennifer Reutier, clarinets; David Martin,
bassoon. 17
Grevillea GRV 1010S

10.00 SWEDISH CHOIRS

200,000 Voices from the North

By courtesy of Radio Sweden International

Roman, J. (1674-1758). Thou who removeth
the sins of the world from Swedish Mass.
Adolf Fredrik Bach Choir; A. Dehrvall,
conductor.

Soederman, A. (1832-1876). Kyrie. Malmoe Ch
Choir; D.O. Stenlund, conductor.

Edlund, L. (b1922). Gloria. Stockholm
Conservatory C Choir; E. Ericson, conductor.

Larsson, L. (b1908). Sanctus. Stockholm
Cathedral Choir; G. Sjoquist, conductor.

Sandstroem, S. (contemp.). Agnus Dei.
Haegersten Motet Choir; I. Mansson,
conductor.

Ahlen, W. (contemp.). Summer hymn. Maria
Choir; B. Samuelsson, conductor.

Olsson, O. (1879-1964). Jesus dulcis memoria.
Stockholm Conservatory C Choir; E. Ericson,
conductor.

Bach, J.S. (1685-1750). Singet dem Herrn.
Adolf Fredrik Bach Choir; Centonus
Musicus, Vienna; A. Oehrwall, conductor.

Hambraeus, B. (b1928). Motetum Archangeli
Michaelis. Allmaenna Sangen; T. Niklasson,
organ; H. Sund, conductor.

Baek, S. (b1919). The night is advanced.
Swedish R Choir; E. Ericson, conductor.

Martin, F. (1890-1974). Mass. Mikaeli Ch
Choir; A. Eby, conductor.

11.00 PRE-OPERATIC RAMEAU

Rameau, J-P. (1683-1764). Suite in A (1728).
Alan Curtis, harpsichord.
Harmonia Mundi 1C 065 99 918 29

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring
stars of Australian Opera, as well as news,
views, 'what's on' and reviews. A painless way
of keeping up to date with all things operatic.

12.00 THE JAZZ MASTERS

The Georgians Part 3, 1924

Prepared and presented by Alex Craig

See *The Jazz Masters* note for 1.2.87, which
also covers this programme.

Various (1924). The Georgians.

VJM VLP14 50

1.00 THE SOUTH PACIFIC LISZT SOCIETY PRESENTS:

By courtesy of Hungarian Radio

Pianists Erzsebet Tusa and Adam Fellegi in a
recital of Liszt works.

Liszt, F. (1811-1886). Historical Hungarian
portraits, S205 (1885). Erzsebet Tusa,
piano. 25

Hymne du matin; Hymne du soir (1847); La
nuit (1864-66); Csardas macabre (1881-82).
Adam Fellegi, piano. 28

D minor, op 44 (1878). Orpheus CO.
DG 415 364-1 26

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you
interviews with people who write, play,
conduct, produce, teach, review and enjoy
music; notable excerpts from our disc and
tape recordings; notice of events, passings,
forthcomings and retrospects, to help in
keeping you up-to-date about people, places,
performances, previews and postscripts.

CONCERT RECORDED
BY 2MBS-FM

Hummel, J. (1778-1837). Partita in E flat for wind octet and double bass.

Jacob, G. (1895-1984). Divertimento in E flat for wind octet (1969).

Dvorak, A. (1841-1904). Serenade in D minor, op 44 (1878). Amadeus Wind Players; John Gray, conductor (all above).
2MBS-FM recording

9.00 VERSIONS AND VARIATIONS

Beethoven, L. (1770-1827). Nine variations in A on Paisiello's air, Quant e piu bello (1795). Alfred Brendel, piano.
Vox TV 334 251

Adelaide. Dietrich Fischer-Dieskau, tenor; Joerg Demus, piano.
DG 2563 735

Liszt, F. (1811-1886). Paraphrase on Beethoven's. Adelaide. Grant Johannesen, piano.
Pantheon FXM 53903

Beethoven, L. Eight variations in C on Gretry's air, Une fleur brillante (1796). Alfred Brendel, piano.
Vox TV 334 251

Trio no 4 in B flat, op 11 (1798). Patrice Fontanarosa, violin; Renaud Fontanarosa, cello; Frederique Fontanarosa, piano.
PG 7629

10.00 THE COMPOSER UNMASKED
Shostakovich

Prepared by Arthur Carter

Shostakovich, D. (1906-1975). Concertino, op 94 (1953). Dmitri Shostakovich, Maxim Shostakovich, pianos.
HMV RLS 721 (mono)

String quartet no 1 in C, op 49 (1938). Borodin String Quartet.
HMV SLS 879

Piano quintet in G minor, op 57 (1940). Dmitri Shostakovich, piano; Beethoven Quartet.
HMV RLS 721

11.00 DON BURROWS BRAZILIAN CONNECTION

Burrows, D. Proceed. Don Burrows Quintet.

Einhorn, M. Cloud. Don Burrows, clarinet; George Golla, guitar.

Bonfa, L.-Maria, A. Morning of the carnival. Don Burrows, alto flute; George Golla, Octavia Burnier, Claudio Cartier, guitars.

Burnier, O.-Cartier, C. Penniless. Octavia Burnier, Claudio Cartier, guitars.

Burnier, O. Remember Ed Kleiger. Octavia Burnier, Claudio Cartier, guitars; Don Burrows Quintet; Sydney String Quartet.

Burnier, O.-Strunck. Embankment. Octavia Burnier, Claudio Cartier, 12 string guitars and vocals.

Burrows, D. Papagio. Don Burrows Quintet.

Burnier, O.-Wrigg. Legend of the Amazons. Octavia Burnier, Claudio Cartier, guitars; Don Burrows Quintet; Sydney String Quartet. Cherry Pie CPF 1035/2 (all above).

Monday 16

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART —

The Great Interpreters

Mozart, W. (1756-1791). Symphony no 36 in C, K425, Linz. English CO; Daniel Barenboim, conductor.
HMV ASD 2583

Violin concerto no 4 in D, K218. Jascha Heifetz, violin; Royal PO; Thomas Beecham, conductor.
Seraphim 60162

10.00 THE MELLOW CELLO

Prepared by Barrie Marchant

Haydn, J. (1732-1809). Cello concerto in D. Miklos Perenyi, cello; Franz Liszt CO; Janos Rolla, director.
Hungaroton SLPX 12121

10.30 CONCERT HALL

Prepared by Barrie Marchant

Strauss, R. (1864-1949). Suite from The woman without a shadow. Philharmonia O; Arpad Joo, conductor.
CD Sefel SEF-CO 5028

Schumann, R. (1810-1856). Piano concerto in A minor, op 54 (1841). Krystian Zimerman, piano; Berlin PO; Herbert von Karajan, conductor.
CD DG 410 021-2

Lalo, E. (1823-1892). Symphonie Espagnole, op 21. Anne-Sophie Mutter, violin; French NO; Seiji Ozawa, conductor.
CD EMI CDC 7 47318 2

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Happy go lucky loco is a fragment of a suite composed by Duke Ellington and recorded by his orchestra in 1947.

A few years later an ex Ellington tenor sax. player, Jimmy Forrest 'composed' an identical piece of music called *Night train* which became a money-making hit.

Today we shall hear both the original Ellington recording and the plagiarized version played by the Oscar Peterson Trio.

1.00 THE NUTCRACKER BALLET

Prepared by Jeff Scholer

Tchaikovsky, P. (1840-1893). Nutcracker, ballet (1892). London SO; Andre Previn, conductor.
HMV SLS 834

Francesca da Rimini, symphonic fantasy, op 32. The USSR TV & Large SO; Vyacheslav Ouchinnikov, conductor.
Melodyia C10 17061-62

3.00 KREBS' WORKS FOR ORGAN & SOLO INSTRUMENTS

Prepared by Sofia Boniecki

Krebs, J. (1713-1780). Jesu meine Freude; Kommt her zu mir, spricht Gottes Sohn; Fantasie in C; Fantasie in F no 3. Elizabeth

Szlek-Consoli, flute; Emilian Werbowski, oboe; Hugh J. McLean, organ.
Muza SX 0983

Six Chorales for trumpet and organ: Gott der Vater wohn uns bei; Herzlich lieb hab ich dich, O Herr; Wachet auf, ruft uns die Stimme; Es ist gewisslich an der Zeit; Liebster Jesu, wir sind hier; Was mein Gott will, das gescheh allzeit. Maurice Andre, trumpet; Hedwig Bilgram, organ.
WRC R 01860

Fantasie on Wachet auf; Wachet Auf (third version); Fantasie in F no 1; Herr Jesu Christ, mein Lebenslicht. Emilian Werbowski, oboe; Marian Piwowarczyk, trumpet; Hugh J. MacLean, organ.
Muza SX 0982

4.00 FROM ARGENTINA

Muellerin, D 795. Francisco Araiza, tenor; Irwin Gage, piano.
CD DG 415 347-2

Debussy, C. (1862-1918). String quartet in G minor, op 10. Alban Berg Quartet.
CD EMI C 747 347 2

Strauss, R. (1864-1949). Till Eulenspiegel's merry pranks, op 28 (arr Grainger). Percy Grainger, Ralph Leopold, pianos.
Philips 6514 300

Prepared by Bob Goodnow

Crespo, G. (1900-1972). Nortena. Oscar Caceres, guitar.
Erato STU 70988

Ginastera, A. (b1916). Duo (1947). Samuel Barons, flute; Ronald Roseman, oboe.
Desto DC 7134

Fleury, A. (1903-1958). La firmeza; Pago largo; Malambo. Oscar Caceres, guitar.
Erato STU 70988

Ginastera, A. Overture to the Creole Faust. Eastman-Rochester, O; Howard Hanson, conductor.
Mercury SRI 75049

4.30 SAX FIENDS

Prepared by Pat Bell

Larsson, L.-E. (b1908). Saxophone concerto (1934). New Stockholm CO; Jorma Panula, conductor.
CD Bis 218

Boutry, R. (b1932). Divertimento (1963). Margit Rahnkonen, piano.
Bis LP 209

Pekka Savijoki, saxophone (all above).

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Donizetti, G. (1797-1848). May Thou hear the sound of our humble prayer, from Maria Stuarda (1834). Beverley Sills, soprano; Stuart Burrows, tenor; Louis Quillico, baritone; Patricia Kerns, mezzo-soprano; Christian du Plessis, baritone; John Aldis Choir; London PO; Aldo Ceccato, conductor.
ABC ATS 20020

Boieldieu, F. (1775-1834). Harp concerto in C (1795). Nicanor Zabaleta, harp; Berlin RSO; Ernst Marzendorfer, conductor.
DG 138188

Verdi, G. (1813-1901). Zaccaria's aria, from Nabucco (1842). Nicolai Ghiaurov, bass; Ambrosian Singers; London SO; Claudio Abbado, conductor.
Decca GRV 6

Prokofiev, S. (1891-1953). Sonata no 1 (1946). David Oistrakh, violin; Sviatoslav Richter, piano. Melodiya C10 05003-4 28

Saint-Saens, C. (1835-1931). Symphony no 3 in C minor, op 78 *Organ* (1886). Pierre Segon, organ; Swiss Romande O; Ernest Ansermet, conductor. London STS 15154 38

7.00 YOUR MONDAY DATE
Prepared and presented by Geoff Gilbert
Jazz from 'Bunk' to the 'Bird'.

8.00 BACH TO FRONT (36)
Prepared and presented by Owen Fisher

A monthly programme of Bach's music in both original and modern forms

Bach, J.S. (1685-1750). Motet: Lobet den Herrn, BWV230. Elly Ameling, soprano; Janet Baker, mezzo-soprano; Ian Partridge, tenor; John Shirley-Quirk, bass; Academy of St Martin in the Fields; Neville Marriner, director; David Willcocks, conductor. HMV HQS 1254 7

Happy birthday, Bach: Improvisations on happy birthday in the style of Bach. John Bayless, piano. Pro Arte PAD 210 (mono) 28

Brandenburg concerto no 6 in B flat, BWV 1051. Georg Schmid, Franz Schessl, violas; Irmingild Seeman, Rolf Alexander, violas da gamba; Wilhelm Schnella, cello; Georg Hortnagel, double bass. WRC T 4135 18

9.00 STORMY MONDAY
Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco with regular specials on artists, bands and musical styles, the weekly guide to the local blues and R'n'B scene in Sydney, features on any new releases and live broadcasts from studio C.

11.00 CROSSING THE DIVIDE
Carulli, F. (1770-1841). Serenade no 1 in D. Peter-Lukas Graf, flute; Konrad Ragossnig, guitar. CD Claves 50 8304 7

Schubert, F. (1797-1828). Die schoene

9.00 RECORDS OF TODAY By courtesy of The Argus Music Company



Chabrier, E. (1841-1894). Les cigales; Villanelles des petits canards; Pastorales des cochons roses; Ballade des gros dindons (1890). 13

de Menasce, J. (1905-1960). Deux lettres d'enfants (1954). 2

Hugues Cuenod, tenor; Geoffrey Parsons, piano. CD Nimbus NIM 5027 (2 above).

Borodin, A. (1833-1887). String quartet no 1 in A (1879). Borodin Quartet. CD Chant du Monde LDC 278 793 37

10.00 WINDCHAMBER
Prepared by Bob Goodnow
Pergolesi, G. (1710-1736). Flute concerto no 1 in G. Jean-Pierre Rampal, flute; Stuttgart CO; Karl Muenchinger, conductor. Decca STS 15561 13

Beethoven, L. (1770-1827). Sonata in F, op 17 (1800). Gerd Seifert, horn; Martin Galling, piano. Vox R 02017 15

10.30 CONCERT HALL —
Chicago Symphony Orchestra
Prepared by Bob Goodnow

Rachmaninov, S. (1873-1943). Piano concerto no 2 in C, op 18 (1901). Cecile Licad, piano. CBS D 38672 31

Berlioz, H. (1803-1869). Symphonie fantastique, op 14. DG 410 895 54

Chicago SO; Claudio Abbado, conductor (both above).

12.00 12 CELLOS

Xenakis, I. (b1922). Windungen (1976). Telefunken 6.42339 7

Francaix, J. (b1912). Aubade. Bellaphon EA 22798 15

Eder, H. (b1916). Ritmica. Telefunken 6.42339 3
12 cellists of Berlin PO (all above).

12.30 RESPIGHI
Prepared by Jack Adams

Respighi, O. (1879-1936). Fountains of Rome (1917). Atlanta SO; Louis Lane, conductor. CD Telarc 80085 15

The birds (1927). Tasmanian SO; Omri Hadari, conductor. ABC L38548 18

Suite in G for organ and strings (c1904). Robert Boughen, organ, Queensland SO; Vanko Cavdarski, conductor. ABC L38545 26

Pines of Rome (1924). Atlanta SO; Louis Lane, conductor. CD Telarc 80085 21

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind the music.

3.00 A TALE OF TWO CITIES

Prepared by Sofia Boniecki

Saguet, H. (b1901). Tableaux de Paris (1950). Capitole O Toulouse; Michel Plasson, conductor. EMI 1162201 29

Coates, E. (1886-1957). London suite (1932). London Pops O; Frederick Fennell, conductor. Mercury SRI 75109 15

Milhaud, D. (1892-1974). Paris (1948). Christian Ivaldi, Michel Beroff, Jean-Philippe Collard, Noel Lee, pianos. Connoisseur Society CS 2101 11

Vaughan Williams, R. (1872-1958). A London symphony (1914). London PO; Adrian Boult, conductor. Decca ECS 616 44

Poulenc, F. (1899-1963). Voyage a Paris (1940). Jessye Norman, soprano; Dalton Baldwin, piano. Philips 9500 356 51

Svendsen, J. (1840-1911). Carnival in Paris, op 9 (1872). Oslo PO; Olvin Fjeldstad, conductor. Philips 838 053 13

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Corelli, A. (1653-1713). Concerto grosso in G minor, op 6. Zagreb Soloists. RCA VRL1 6522 16

Vivaldi, A. (1678-1746). Intrada and gloria, RV639 and RV588. K. Szokefalvi-Nagy, soprano; K. Takacs, contralto; Denes Gulyas, tenor; Budapest Madrigal Choir; Hungarian State O; Ferenc Szekeres, conductor. Hungaroton SLPX 12087 37

Dvorak, A. (1841-1904). Piano quintet in A, op 81 (1877). Stephen Bishop, piano; Berlin Octet members. Philips 6500 363 30

Mozart, W. (1756-1791). Piano concerto no 12 in A, K414. English CO; Murray Perahia, piano and director. CBS SBR 236008 25

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

Two singers will be featured this evening. One of the recordings played, *Nice work if you can get it*, with singer Ella Fitzgerald and pianist Andre Previn, recorded in May 1983 for Pablo Records.

The other recording features singer Billy Eckstine in *Something more*, recorded on Stak, and some other tunes on that recording are: *The very thought of you*; *Mister, you've gone and got the blues*; *Sophisticated lady*.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues. Features both LP's and compact discs.

10.00 CHAMBER MUSIC — MOZART TO BARTOK

Prepared and presented by Ray Byron

Mozart, W. (1756-1791). Clarinet quintet in A, K581 (1789). Gervase de Peyer, clarinet; Amadeus Quartet. DG 2530 720 33

Schumann, R. (1810-1856). Piano quartet in E flat, op 47 (1842). Samuel Rhodes, viola; Beaux Arts Trio. Philips 9500 065 28

Stenhammer, W. (1871-1927). String quartet no 2 in C minor, op 14 (1896). Copenhagen String Quartet. Caprice CAP 1202 31

Bartok, B. (1881-1945). String quartet no 3 (1927). Guarneri Quartet. RCA RL 02412 15

Tuesday 17

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content. Interviews and artist profiles of local and visiting performers/writers. Specials on other well-known and/or interesting performers/writers — musical documentaries.

Contemporary pop music, reflecting folk roots. Australian poetry from Anonymous to Contemporary poets. Interviews/readings of Australian poets.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

Wednesday 18

MIDNIGHT

12.00 EARDRUM

African music allsorts: from bush ballads to electric dance a thousand languages, a thousand styles (including certain neo-African hybrids: Salsa. Merengue. Afro-Arab . . .) In resisting the rock/funk crossover, *Eardrum* uses the Ghanaian principle of *Sankofa* (go back and retrieve). Each programme presents a sampling of the music of a particular country, instrument, performer, etc. Forgotten classics a speciality!

1.00 THE POUNDING SYSTEM

Prepared by Richard Fielding, Clay Caplice and Ossie Borthwick

The island of Jamaica is the birthplace of perhaps the most influential contemporary Afro-Caribbean music — reggae. Owing much to American rhythm and blues, jazz and soul, reggae's antecedents ska and rocksteady soon developed into a unique form through the musician's increased African consciousness and the influence of the Rastafarian religion. Since the late 50s the lifeblood of the music has been the mobile discotheques known as sound systems that travel the playing dance halls and yards introducing various subgenres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms). The associated DJ style (talking over dub tracks) and lover's rock (softer romantic moods) to an enthusiastic young audience. This programme will attempt to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer!

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 LEO BROUWER

Prepared by Bob Goodnow

Brouwer, L. (b1939). Three popular Cuban airs. Oscar Caceres, guitar. Erato STU 70988 7

Three Central American folk dances (1958). Maria-Livia Sao Marcos, guitar; Solisti di Zagreb. Everest 3420 18

9.30 POWER POINT

POWER POINT

2MBS-FM PRODUCTION

Weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions. Margaret Whitlam, A.O., is interviewed by Belinda Webster.

10.30 CONCERT HALL

Prepared by Barrie Marchant

Offenbach, J. (1819-1880). Overture to La perichole. Philharmonia O; Neville Marriner, conductor. Philips 6514 098 3

Myslivecek, J. (1737-1781). Violin concerto in F. Shizuka Ishikawa, violin; Dvorak CO; Libor Pesek, conductor. Supraphon C37-7429 21

Suk, J. (1874-1935). Asrael symphony, op 27, (1905-06). Czech PO; Vaclav Neumann, conductor. Supraphon C37-7404 58

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

More small band swing music from Ruby Braff and Scott Hamilton (*A sailboat in the moonlight*, Concord CJ 296). Third of a four-part series of famous Camel Caravan radio broadcasts from 1939 by Benny Goodman, his orchestra and quartet. Today's broadcast is from CBS Studio Playhouse 3 in New York on April 4.

Carter-Williams. When lights are low (1985).

Mercer-Warren. Jeepers creepers.

Denniker-Davis-Razaf. The milkman's matinee.

Lombardo-Newman. Sweethearts on parade. Ruby Braff and Scott Hamilton (all above) Concord CJ 296

Stone-Bonime-Baldridge. Let's dance (1939).

Robin-Whiting. Louise.

Anon That sly ol' gentleman; I'm forever blowing bubbles.

Benny Goodman and his Orchestra (3 above)

Goodman-Hampton. Opus 3/4. Benny Goodman Trio.

Henderson. Kingdom of swing.

Ware. Hold tight.

P.D. Shadrack.

Williams. I found a new baby. Benny Goodman and his Orchestra (4 above).

Giants of Jazz GOJ 1039 (mono) (8 above)

1.00 WEDNESDAY MATINEE

Schumann and friends

Prepared and presented by Audrey Manning

Schumann, R. (1810-1856). Overture in C minor to The bride of Messina, op 100 (1850-51). Philharmonia O; Riccardo Muti, conductor. EMI 519903 8

Schumann, C. (1819-1896). Three romances, op 22 (1853). Sergio Luca, violin; Anne Epperson, piano. Nonesuch D 79007 11

Liszt, F. (1811-1886). Grandes etudes de Paganini: no 2 in E flat; no 6 in A minor (1851). Andre-Michel Schub, piano. Vox Cum Laude D VCL 9009 10

Joachim, J. (1831-1907). Variations for violin and orchestra. Hans Maile, violin; Berlin RSO; Jesus Lopez-Cobos, conductor. CD Schwann 11622 14

Brahms, J. (1833-1897). Double concerto in A minor, op 102 (1887). Gidon Kremer, violin; Mischa Maisky, cello; Vienna PO; Leonard Bernstein, conductor. CD DG 410 031-2 35

Schumann, R. Symphony no 3 in E flat, op 97 *Rhenish* (1850). Los Angeles PO; Carlo Maria Giulini, conductor. CD DG 400 062-2 34

3.00 PLAYING IT COOL Music for a Summer's Day

Mozart, W. (1756-1791). Sonata in G, K545. Mitsuko Uchida, piano. Philips 412 122-1 14

Flute quartet in G, K285A. Jean-Pierre Rampal, flute; Isaac Stern, violin; Alexander Schneider, viola; Leonard Rose, cello. CBS 20AC 1596 8

Violin concerto no 5 in A, K219. Oscar Shumsky, violin; Scottish CO; Yan Pascal Tortelier, conductor. Nimbus NIM 5009 29

4.00 PRO ARTE HOUR

Prepared and presented by Einir Brunckhorst

By courtesy of Avan-Guard Music Pty Ltd



Foss, L. (b1922). Round a common centre. Orson Welles, narrator; Elaine Bonazzi, voice; Yehudi Menuhin, violin. 12

Wyner, Y. (b1929). Intermezzi for piano quartet (1980). 15

Copland, A. (b1900). Quartet for piano and strings (1950). 22

Cantilena Chamber Players (all above). Pro Arte PAD 120

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Copland, A. (b1900). Quiet city. Celia Nicklin, English horn; Michael Laird, trumpet; Academy of St Martin in the Fields; Neville Marriner, conductor. Time-Life STL 570 9

Donizetti, G. (1797-1848). Heinach disait, from Ne m'oubliez pas. Margreta Elkins, soprano; Alexander Oliver, tenor; Geoffrey Mitchell Choir; Philharmonia O; James Judd, conductor. Opera Rara OR 4 5

Lanner, J. (1801-1843). Marien waltz, op 143. Johann Strauss O; Willi Boskovsky, conductor. WRC R 05760 9

Elgar, E. (1857-1934). Imperial march, op 32. London SO; Malcolm Sargent, conductor. Decca Eclipse ECS 649 5

Liszt, F. (1811-1886). Piano concerto no 1 in E flat. Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor. Philips 411 143-1 18

Wagner, R. (1813-1883). Prelude and Scene 1, Act III, from Lohengrin. Boston Ch Pro Musica; Boston SO; Erich Leinsdorf, conductor. Time-Life STL 560 8

Steiner, M. (1888-1971). Suite from film, Dark victory. NPO; Charles Gerhardt, conductor. RCA AGL1 3706 6

Schubert, F. (1797-1828). Entr'acte after Act II, Rosamunde. Swiss Romande O; Ernest Ansermet, conductor. Decca VIV 15 3

Puccini, G. (1858-1924). Senza Mamma, from Suor Angelica. Katia Ricciarelli, soprano; O of Academy of St Cecilia, Rome; Bruno Bartoletti, conductor. Time-Life STL 569 5

Rubinstein, A. (1830-1894). Melody in F. Shura Cherkassky, piano. Decca VIV 28 4

Verdi, G. (1813-1901). Allegretto and commedia from ballet, Lady and the fool (arr. Mackerras). London PO; Charles Mackerras, conductor. HMV FC 161 9

Strauss, J. (1825-1899). Overture to Die Fledermaus. Vienna PO; Lorin Maazel, conductor. DG 413 480-1 8

Ketelby, A. (1875-1959). In a monastery garden. Ambrosian Singers; Philharmonia O; John Lanchbery, conductor. HMV SOELP 10486/7 6

Rimsky-Korsakov, N. (1844-1908). Nocturne from Pan voyevoda suite, op 59. Bolshoi TO; Mark Ermler, conductor. WRC R 06039 5

Verdi, G. La donna e mobile. Luciano Pavarotti, tenor; London SO; Richard Bonynge, conductor. Decca D 236 D2 3

7.00 THE JOY-A-JAZZ
Artistry in Kenton
 Prepared and presented by Joya Jenson
 Included tonight, is a tribute to the late Stan Kenton.

8.00 MOZART, THE FREEMASON
 Prepared by John Staats

Mozart, W. (1756-1791). The magic flute, opera in two acts; libretto by Emanuel Schikaneder, after the story 'Lulu' in Wieland's collection of Oriental fairy-tales. First produced at the Theater auf der Wieden, Vienna, September 30, 1791.

SARASTRO: Roland Bracht, bass
TAMINO: Siegfried Jerusalem, tenor
SPEAKER: Norman Bailey, bass
FIRST PRIEST: Waldemar Kmentt, tenor
SECOND PRIEST: Erich Kunz, bass
THIRD PRIEST: Andre von Mattoni
QUEEN OF THE NIGHT: Edita Gruberova, soprano
PAMINA, her daughter: Lucia Popp, soprano
FIRST LADY: Marilyn Richardson, soprano
SECOND LADY: Doris Soffe, mezzo-soprano
THIRD LADY: Ortrun Wenkel, contralto
PAPAGENO: Wolfgang Brendel, baritone
PAPAGENA: Brigitte Lindner, soprano
MONASTATOS: Heinz Zednik, tenor
THREE BOYS: Tolzer Knaben
FIRST ARMED MAN: Peter Hoffman, tenor
SECOND ARMED MAN: Aage Haugland, bass
 Bavarian R CH & SO; Bernard Haitink, conductor. EMI 1C 165 43110 150

Synopsis:

Act I: In a remote and desolate rocky place, Prince Tamino is exhausted in his fight against a huge serpent. He collapses, but is rescued by three ladies, attendants of the Queen of the Night, who kill the serpent and, incidentally, take a fancy to the handsome youth. They leave (reluctantly), and when Tamino revives it is to be confronted with Papageno (feathery birdcatcher to the Queen of the Night). Papageno claims credit for slaying the serpent (although he is the epitome of timidity), but at this point the ladies return, padlock Papageno's lying tongue, and give Tamino a portrait of the Queen's daughter, Pamina, with whom he immediately falls in love. The Queen of the Night then appears amid thunder and tells Tamino that she relies on him to rescue her daughter from Sarastro, whom she represents as an ogre. The ladies give him a magic flute to preserve him from all evil, and to Papageno, who is commanded to accompany Tamino, they give a chime of magic bells.

The scene shifts to a room in Sarastro's palace. Monastatos, a blackamoor slave, is pestering Pamina when Papageno appears; each strange creature terrifies the other and Monastatos runs away. Papageno tells Pamina that Tamino is in love with her and they flee together. At the entrance to the Temple of Isis and Osiris, three Genii lead on Tamino, who defies a Priest (the Speaker), but learns from him that Sarastro is in fact a benevolent and noble figure. Meanwhile, Papageno and Pamina, captured by Monastatos and his followers, escape from their clutches by using the magic bells, which cause the slaves to dance. At this point Sarastro and retinue appear, and Pamina confesses that she has tried to escape. He tells her that her life would be wretched if she were to return to her mother, and that she needs a man to guide her to wisdom. Tamino joyfully, and opportunely, turns up, but Sarastro decides that the two lovers must undergo trials by ordeal before they can know the secret of holy living.

Act II: In the sacred grove, Tamino is accepted by the priests as worthy to undergo the ordeals. Papageno, though less stalwart than his companion, is told that he, too, will find happiness with a wife, feathered like himself; but neither must speak to any woman during the trials. The Queen of the Night's three ladies tempt them to speak, but without success (at least as far as Tamino is concerned). Next, Papagena, disguised as an old woman, enters and extracts a promise of marriage out of Papageno, but as she throws off her disguise the priests drive her away. Pamina, finding that Tamino will not speak to her, thinks he no longer loves her.

The scene shifts, and Monastatos is again pursuing Pamina, but is scared away by the Queen of the Night. She, hearing that Tamino has joined the initiates of the Temple, is furious; she gives her daughter a dagger and commands her to kill Sarastro. Pamina, however, tells him of this, and he replies that no evil thought can dwell within those sacred walls.

Pamina is submitted to further ordeal by being told that Tamino is to take his last farewell of her. She is intent on taking her own life, but is prevented by the Genii, who bid her to have hope. Papageno, having lost his lady love, prepares, comically, to hang himself; but the Genii turn up here too, and tell him to set his magic bells ringing instead.

He does so, and Papagena appears forthwith. Tamino and Pamina, united again, pass through the ordeals of fire and water, he playing on the magic flute. They pass this unscathed and are welcomed together into the fellowship of the Temple. The Queen and her ladies are plotting as usual, but find themselves powerless before Sarastro, and the opera ends with a hymn of praise to Wisdom and acclaim of the faithful lovers.

Six German dances. Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato STU 71287 12

11.00 SHORT BUT NOT NECESSARILY SWEET

Prepared and presented by Martin Davidson

Bartok, B. (1881-1945). Allegro barbaro (1911). Gyorgy Sandor, piano. Vox SVB5 5426 2

Stravinsky, I. (1882-1971). Three pieces (1918). Richard Stolzman, clarinet. RCA ARL1 2449 5

Schoenberg, A. (1874-1951). Herzgewaesche, op 20 (1911). June Barton, soprano; John Constable, celeste; Harold Lester, harmonium; Sidonie Goossens, harp; David Atherton, conductor. Decca SXLK 6660-4 3

Webern, A. (1883-1945). Five pieces, op 10 (1913). London SO; Antal Dorati, conductor. Philips SAL 3539 4

Berg, A. (1885-1935). Four pieces, op 5 (1913). John Neufeld, clarinet; Peter Hewitt, piano. Electrola C 063-28 368/71X 7

Varese, E. (1883-1935). Hyperprism (1923). Paris Instrumental Ensemble for Contemporary Music; Konstantin Simonovitch, conductor. Angel S 36786 5

Cage, J. (b1912). And the earth shall bear again (1942). Joshua Pierce, prepared piano. Tomato TOM 7016 3

Brown, E. (b1926). Hodograph I (1959). Don Hammond, flute; Philip Kraus, bells, vibraphone, marimba; David Tudor, piano, celeste. Time S 8007 4

Nancarrow, C. (b1912). Study no 36. Conlon Nancarrow, player piano. 1750 ARCH S 1798 4

Scelsi, G. (b1905). Pranam II (1973). Ensemble Zezm; Luca Pfaff, conductor. FY 103 6

Yoshizawa, M. (contemp). Hiccup (1975). Motoharu Yoshizawa, double bass. Trio PA 7133 3

Giuffre, J. (b1921). Ornothoids (1962). Jimmy Giuffre, clarinet. Columbia CS 8/64 2

Improvisation. Third stream boogaloo (1970). Christine Jeffrey, voice; Evan Parker, soprano saxophone; Derek Bailey, electric guitar; Hugh Davies, live electronics; Jamie Muir, percussion. ECM 1005 3



Thursday 19

MIDNIGHT

12.00 STOPS/GAPS/MEASURES

Prepared by Rik Rue and Shane Fahey

A programme spanning a wide area of music and sounds from regional environmental works, text, experimentation in sound, and local and international new musics.

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time call in between

9.00 19TH- AND 20TH-CENTURY COMPOSERS

Prepared by John Staats

Roussel, A. (1869-1937). The spider's feast. Prague SO; Vaclav Smetacek, conductor. Supraphon SUAST 50479 17

Copland, A. (b1900). Rodeo (1942). Dallas SO; Eduardo Mata, conductor. RCA ARL1 2862 19

Villa-Lobos, H. (1887-1959). Bachiana Brasileira no 6 (1938). Wolfgang Schulz, flute; Milan Turcovic, bassoon; Helmut Deutsch, piano. Telefunken 6.42420 8

Berio, L. (b1925). Seguenza 1 for solo flute (1950). Wolfgang Schulz, flute. Telefunken 6.42364 6

10.00 KEYBOARD PANORAMA

Prepared by Barrie Marchant

Horowitz, V. (b1904). Variations on a theme from Bizet's Carmen. Vladimir Horowitz, piano. CBS SBR 235959 4

Chopin, F. (1810-1849). Nocturne in E flat, op 9, no 2. Philippe Entremont, piano. CBS GM 522 4

Rachmaninov, S. (1873-1943). Etude — tableau in D, op 39 no 9. Terence Judd, piano. Melodiya C10 14493 4

Albeniz, I. (1860-1909). Sevilla from Suite espanola, op 47 (1886). Philippe Entremont, piano. CBS GM 522 4

Scriabin, A. (1872-1915). Etude in C sharp minor, op 42, no 5. Terence Judd, piano. Melodiya C10 14493 3

Liszt, F. (1811-1886). Liebestraum. Philippe Entremont, piano. CBS GM 522 4

Bartok, B. (1881-1945). Sonata for two pianos and percussion. Martha Argerich, Stephen Bishop-Kovacevich, pianos; Willy Goudswaard, Michael de Roo, percussion. Philips 9500 434 27

11.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Paganini, N. (1782-1849). Variations on a theme from Rossini's Mose. Salvatore Accardo, violin; CO of Europe; Franco Tamponi, conductor. EMI EL 067 270021 10

Brahms, J. (1833-1897). Sonata no 2 in E flat, op 120. Karl Leister, clarinet; Gerhard Oppitz, piano. Orfeo SO 86 841 22

Dvorak, A. (1841-1904). Scherzo capriccioso, op 66. Czech PO; Karel Sejna, conductor. Elite Special CSLP 0001 13

Elgar, E. (1857-1934). Violin concerto in B minor, op 61 (1910). Itzhak Perlman, violin; Chicago SO; Daniel Barenboim, conductor. DG 2532 035 47

Suk, J. (1874-1935). Fantastic scherzo, op 25 (1903). Prague SO; Jiri Belohlavek, conductor. Supraphon 141 02699 15

1.00 THE COMPOSER CONDUCTS

Ravel, M. (1875-1937). Bolero. Lamoureux O; Maurice Ravel, conductor. Turnabout TV 4256 16

Henze, H. (b1926). Symphony no 5. Berlin PO; Hans Werner Henze, conductor. DG 410 937-1 21

Boulez, P. (b1925). Livre pour cordes. New Philharmonia O; Pierre Boulez, conductor. CBS 73213 11

Harty, H. (1879-1941). An Irish symphony (scherzo). Halle O; Hamilton Harty, conductor. PM PM2

2.00 MELODIYA CONCERT

By courtesy of New Era Books and Records
Prepared and presented by Elaine Hamilton

CONCERT RECORDED BY 2MBS-FM

Verdi, G. (1813-1901). Gipsy chorus from Il trovatore (1853). Latvian SSR State Academic Opera and Ballet T Choir & O; Aleksandrs Vilumanis, conductor. Melodiya C10 19385 3

Foret, F. (20th C). Patres; Rythmes champetres.

Ibert, J. (1890-1962). Escapes no 2. Anatoli Lyubimov, oboe; Alexei Nasedkin, piano (2 above). Melodiya C10 19493 10

Borodin, A. (1833-1887). Polovtsian march from Prince Igor (1890). Melodiya C10 20023 6

Mascagni, P. (1863-1945). Introductory chorus from Cavalleria rusticana. Latvian SSR State Academic Opera & Ballet T Choir & O; Aleksandrs Vilumanis, conductor. Melodiya C10 19385 5

Turiddu's aria from Cavalleria rusticana. Vladislav Pyavko, tenor; Bolshoi TO. Melodiya C10 06871 4

Svetlanov, Y. (b1928). Poem — In memory of David Oistrakh (1975). Igor Oistrakh, violin; USSR SO: Yevgeni Svetlanov, conductor. Melodiya C10 10313 16

Mozart, W. (1756-1791). Piano sonata in G four hands, K357. Elena Sorokina, Alexander Bakhchiev, piano. Melodiya C10 18985 8

Borodin, A. Overture to Prince Igor (1890). Bolshoi TO. Polovtsian dances and chorus from Prince Igor.

USSR TV & R Large Ch; USSR SO: Yevgeni Svetlanov, conductor (2 above). Melodiya C10 20023 21

Kholminov, A. (b1925). Concerto-symphony, op 54. Alexander Korneyev, flute; Ulyanovsk Philharmonia CO; Igor Zhukov, conductor. Melodiya C10 19243 33

4.00 ON BOCCHERINI'S BIRTHDAY

Prepared by Pamela Linnett

Boccherini, L. (1743-1805). Symphony in E flat, op 35. Il Filharmonica di Bologna; Angelo Ephrikian, conductor. Telefunken 6.35021 12

Quintet in F, op 20 no 15. Quintetto Boccherini. Ensayo 3403 18

Cello concerto in B flat. Mari Fujiwara, cello; Netherlands CO: Michi Inoue, conductor. CD Denon 38C37 7023 20

5.00 SOUNDS DELIGHTFUL

J.S. Bach and son

Prepared and presented by Ann Ramsay

Bach, J.S. (1685-1750). Brandenburg concerto no 3 in G, BWV1048 (1721). Berlin PO; Herbert von Karajan, conductor. DG 644001 13

Cantata, Ich bin in mir vergnugt, BWV204 (1726-27). Edith Mathis, soprano; Berlin CO; Peter Schreier, director. Archiv 2533 363 34

Adagio in B minor for oboe and orchestra, BWV249 (1736). Brynjar Hoff, oboe. Bis LP 101 4

Organ sonata in C minor, BWV526. Marie-Claire Alain, organ. Erato STU 70030 12

Overture suite no 3 in D, BWV1068. Concentus Musicus Vienna; Nikolaus Harnoncourt, conductor. Telefunken 6.41229 25

Bach, C.P.E. (1714-1788). Cello concerto no 3 in A (1753). London CO; Paul Tortelier, cello and director. Unicorn UNS 207 22

7.00 ERIC DOLPHY AND BOOKER LITTLE AT THE FIVE SPOT (2)

Prepared and presented by Martin Davidson

Van Heusen — Burke. Like someone in love (1961). Prestige 7826 20

Waldron, M. (b1926). Fire waltz (1961). 13
Little, B. (1938-1961). Bee vamp (1961). 12
Prestige 7611 (2 above)

Eric Dolphy, flute, alto sax and bass clarinet; Booker Little, trumpet; Mal Waldron, out-of-tune piano; Richard Davis, double bass; Edward Blackwell, drums. (all above).

Dolphy, E. (1928-1964). Serene (1960). Eric Dolphy, bass clarinet; Ron Carter, cello; George Duvivier, double bass; Roy Haynes, drums. Prestige 7652 7

8.00 MUSICA VIVA PRESENTS (3) Ridge Quartet

CONCERT RECORDED BY 2MBS-FM

Riley, T. (b1935). Sunrise of the planetary dream collector (1981). 11

Beethoven, L. (1770-1827). String quartet no 10 in E flat, op 74, <i>Harp</i> (1809). 33	recent sound/visual/performance art histories, and occasional mal/practices in radio . . . incl.	Stamitz, C. (1745-1801). Viola concerto in D. English CO; Pinchas Zukerman, viola and director. CBS SBR 235 789 19
Tchaikovsky, P. (1840-1893). String quartet no 1 in D, op 11 (1871). 27	JACKI APPLE (performance artist, author, and filmmaker): The Mexican Tapes. The soundtrack to this 1978 film contains spoken text (polyrhythmic repetitive phrasing), music (electric keyboard, percussion), and sound effects (environmental sounds). Although overtly political (1968 Mexico Olympics: Trotsky's assassination; quotes from Kennedy, Nixon et al) "... Ideologies become ambiguous, indistinguishable, as they disintegrate into patterns of behaviour . . . "It is about brushing up against the skin of things . . . masked intentions . . . desire and vulnerability . . . it is about cultural displacement and cultural assimilation . . ."	10.30 AUSTRALIAN CONCERT HALL Prepared by Elaine Hamilton
Krista Bennion, Robert Rinehart, violins; Ah Ling Neu, viola; Ramon Bolipata, cello. (all above) 2MBS-FM recording		Evans, L. (1895-1982). <i>Idyll</i> . Stephen Dornan, Wendy Pomeroy, piano; West Australian SO; Thomas Mayer, conductor. ABC RRCS 381 10
9.30 MELODIES FRANCAISES		Holland, D. (b1913). <i>Symphony for pleasure</i> (1971). South Australian SO; Henry Krips, conductor. ABC AC 1002 22
Roussel, A. (1869-1937). <i>Ode a un gentilhomme</i> , op 12 no 1; <i>Amoureux separes</i> , op 12 no 2; <i>Des fleurs font une broderie</i> , op 35 no 1; <i>Reponse d'une epouse sage</i> , op 35 no 2. Yolanda Marculescu, soprano; Katja Phyllabaum, piano. Saga 5416 9		Le Gallienne, D. (1915-1963). <i>Four divine poems of John Donne</i> . Lauris Elms, contralto; Marie van Hove, piano. WRC A 602 12
Duparc, H. (1848-1933). <i>L'invitation au voyage</i> (1870); <i>La vie anterieure</i> (1884). Jessye Norman, soprano; Dalton Baldwin, piano. Philips 9500 356 9		Hill, A. (1870-1960). <i>Trumpet concerto</i> . West Australian SO: Thomas Mayer, conductor. HMV OASD 7556 20
Faure, G. (1845-1924). <i>Au cimetiere</i> , op 51 no 2 (1888). Gregory Reinhart, baritone; Dalton Baldwin, piano. Harmonia Mundi HM 1117 4		Delaney, J. (1852-1907). <i>Captain Cook overture</i> (1888). Adelaide SO; Carl Pini, conductor. ABC AC 1036A 9
Prison , op 83 no 1 (1894). Frederica von Stade, mezzo-soprano; Jean-Philippe Collard, piano. HMV ASD 4183 3		Hill, A. <i>Serenade for solo flute and strings</i> . Owen Eisenden, flute; Oriel String Quartet. HMV OASD 7556 5
10.00 THANKS FOR THE MEMORY (59) Prepared and presented by Joe Neustadt		12.00 MUSICIANS WITH STYLE Prepared by Sidia Lorence
Mussorgsky, M. (1839-1881). <i>Song of the flea</i> . Nicola Rossi Lemeni, bass. Legendary Recordings LR 142-5 4		Pleyel, I. (1757-1831). <i>Sinfonia concertante</i> in B flat. Isaac Stern, violin; Pinchas Zukerman, viola; English CO; Daniel Barenboim, conductor. CBS CBR 335694 22
Strauss, Josef. (1827-1870). <i>Bouquet polka</i> , op 188. Vienna CO: Paul Angerer, conductor. Intercord INT 180 814 4		Czerny, C. (1791-1857). <i>Piano concerto in A minor</i> , op 214. Felicia Blumental, piano; Vienna CO; Helmuth Froschauer, conductor. Vox TV 334 389 29
Rossini, G. (1792-1868). <i>Largo al factotum</i> , from <i>Il Barbiere di Siviglia</i> . Lawrence Tibbett, baritone. Pearl GEMM 257/8 (mono) 8		Brahms, J. (1833-1897). <i>Cello sonata in F</i> , op 99. Lynn Harrell, cello; Vladimir Ashkenazy, piano. Decca SXL 6979 16
Strauss, J. (1825-1889). <i>Roses from the South</i> . Richard Tauber, tenor; Percy Kahn, piano. RCA VL 30362 (mono) 4		Elgar, E. (1857-1934). <i>Piano quintet in A minor</i> , op 84. John Bingham, piano; Medici Quartet. Meridian E77082 39
Strauss, J. (1804-1849). <i>Tivoli slide waltz</i> . Boskovsky Ensemble; Willi Boskovsky, violin and director. Decca SXL 6344 9		Sibelius, J. (1865-1957). <i>Rondino</i> , op 81 no 2. Yuval Yaron, violin; Rena Stipelman, piano. Finlandia FA 301 2
Bohmelt-Busch. <i>What your red lips say in Spring</i> . Comedy Harmonists. Electrola 1C 148 32255/56 (mono) 3		2.00 DEATH IN VENICE (2) Prepared by Nicole Aristidis
Lob, O. <i>The moss covered house</i> . Erich Kunz, baritone; Vienna State Opera Ch&O; Anton Paulik, conductor. Vanguard VSD 2020 5		Mahler, G. (1860-1911). <i>Symphony no 5 in C sharp minor</i> (1901). 72
Adamson-McHugh. <i>Where are you</i> . Mantovani and his Orchestra; George Barclay, vocal. WRC SH 386 (mono) 4		<i>Kindertotenlieder</i> : Nun seh' ich wohl, warum so dunkle Flammen; Wenn dein Mutterlein. Christa Ludwig, contralto; Berlin PO; Herbert von Karajan, conductor. 11
Davis. <i>I'm nobody's baby</i> . Flanagan and Allen. Unnamed orchestra. Decca ACL 1196 (mono) 4		DG 2707 081 (both above)
Coward, N. (1899-1973). <i>Uncle Harry</i> , from <i>Pacific 1860</i> . Noel Coward; unnamed orchestra. WRC SHB 50 (mono) 4		4.00 DIVERTISSEMENTS Prepared by Jeff Scholer
Lillie, M. <i>Maud</i> . Beatrice Lillie. Unnamed orchestra. DRG 2 1101 5		Dvorak, A. (1841-1904). <i>Water goblin</i> , op 107. Czech PO; Vaclav Neumann, conductor. Supraphon 410 2391/2 20
11.00 3.9.1 CANNIBALE		Paganini, N. (1782-1840). <i>Trio in D</i> . Allan Loveday, violin; Amaryllis Fleming, cello; John Williams, guitar. CBS SBR 235 555 19
20th century classical/electronic musics, tape, c(ut)ollage, musique concrete, environmental/industrial/other soundscapes, experimental radio plays/soundtracks, the interface of		Beethoven, L. (1770-1827). <i>Leonora overture no 3</i> . National PO; Leopold Stokowski, conductor. Dell'Arte DA 9003 13
	MIDNIGHT 12.00 PHRASEOLOGY Prepared by Simon Hayman	
	An eclectic vision of aural space which explores through individual musics and soundspaces the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.	
	1.00 NO SILENCE An audio collage Presented by Chris Wade	
	Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the <i>Environment Tape Exchange</i> are combined with associated musics, industrial and otherwise . . . real sounds in an artificial context.	
	3.00 TILL DAWN Three hours of classical music to dispel the darkness	
	6.00 EARLY MORNING MUSIC Shorter items from the classical repertoire with time calls in between	
	9.00 BAROQUE AND CLASSICAL Prepared by John Staats	
	Monteverdi, C. (1567-1643). <i>From Madrigali amorosi</i> . Altri canti di marte. Glyndebourne Ch; English CO; Raymond Leppard, conductor. Philips 6500 864 8	
	Jacchini, G. (1670-1727). <i>Sonata for trumpet and strings</i> . Claude Molenat, trumpet; Jean Francois Paillard GO: Jean Francois Paillard, conductor. Erato STU 70929 5	
	Purcell, H. (1659-1695). <i>Abdelazar theatre music</i> . Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre DSLO 504 13	
	Corelli, A. (1653-1713). <i>Concerto grosso no 8 in G minor</i> . Jean Francois Paillard CO: Jean Francois Paillard, conductor. Erato EFM 8085 G 4 15	
	Mozart, W. (1756-1791). <i>Oboe concerto in C</i> , K314. Lothar Koch, oboe; Berlin PO; Herbert von Karajan, conductor. HMV ASD 3191 20	

5.00 HOMAGE TO GERALD MOORE

Prepared and presented by Owen Fisher

Today, 20th February, 1987, is exactly twenty years since the retirement of Gerald Moore, the world's most famous accompanist. This two-hour program is based on recordings of his farewell concert in the Royal Festival Hall, London. The other artists taking part were sopranos Elisabeth Schwarzkopf and Victoria de los Angeles, with baritone Dietrich Fischer-Dieskau.

Mozart, W. (1756-1791). La partenza, K436; Più non si trovano, K549. Elisabeth Schwarzkopf, Victoria de los Angeles, sopranos; Dietrich Fischer-Dieskau, baritone. 4

Schubert, F. (1797-1828). Der Einsame; Nachtviolen; Abschied; Im Abendrot (1822-28). Dietrich Fischer-Dieskau, baritone. 15

Rossini, G. (1792-1868). Serate musicali: La Regata Veneziana; La peasca duetto buffo di due gatti (Cat's Duet). Elisabeth Schwarzkopf, Victoria de los Angeles, sopranos. 13

Brahms, J. (1833-1897). Sappische Ode; Der Gang zum Liebchen; Vergebliches Standchen. Victoria de los Angeles, soprano. 7

Schumann, R. (1810-1856). In der nacht; Ich denke dein; Tanzlied; Er und sie. Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone. 5

Wolf, H. (1860-1903). Kennst du das Land; Sonner der schlummerlosen; Das verlassene Magdlein; die Zigeunerin. Elisabeth Schwarzkopf, soprano. 16

Mendelssohn, F. (1809-1847). Ich wollt, mein Leid ergosse sich; Gruss; Lied aus Ruy Blas; Abendlied; Wasserfahrt. Victoria de Los Angeles, soprano; Dietrich Fischer-Dieskau, baritone. 9

Haydn, J. (1732-1809). An der Vetter; Daphnens einziger fehler. Elisabeth Schwarzkopf, Victoria de los Angeles, sopranos; Dietrich Fischer-Dieskau, baritone.

Schubert, F. An die musik. HMV SAN 182/183 2

Gerald Moore, piano. (all above)

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement. Among the artists to be heard tonight will be . . . guitarist Wes Montgomery . . . Freddie Hubbard with orchestra . . . flutist Buddy Collette . . . and some early and recent examples of the writing of Bill Holman.

8.00 JERUSALEM RECORDS

By courtesy of the Israel Broadcasting Authority

Ben-Ham, P. (1897-1984). Poem (1959). Adina Har-oz, harp. Jerusalem ATD 8504 5

Boscovich, A. (1907-1964). Semitic suite (1945). Bracha Eden, Alexander Tamir, pianos. Jerusalem ATD 8504 12

Sheriff, N. (b1935). Music for woodwinds, trombone, piano and bass (1961). Jerusalem Instrumental Ensemble; Gary Bertini, conductor. Jerusalem ATD 8601 17

Boscovich, A. Suite, The golden chain (1945). Israel Broadcasting Authority O; Ronly-Riklis, conductor. Jerusalem ATD 8504 19

9.00 ESTONIA'S EUGEN KAPP

2MBS-FM PRODUCTION

A portrait of the Estonian composer, prepared by Radio Moscow

10.00 MUSICKE OF SUNDRIE KINDES The Best Finger of the Age (2)

Gibbons, O. (1583-1625). O clap your hands (1622). Clerkes of Oxenford; David Wulstan, director. Nonesuch H 71374 6

Magnificat (2nd Service). Choir of King's College, Cambridge; Philip Ledger, director. ASV DCA 514 6

Fantasia no 10 a 3 (1620). Jordi Savall, Christophe Coin, Sergi Casademunt, viols. Astree AS 43 5

Hymns and songs of the church. Clerkes of Oxenford; David Wulstan, director. Nonesuch H 71374 9

Fantasia in A minor. Simon Preston, organ. CD Archiv 415 675-2 3

Sing unto the Lord. Clerkes of Oxenford; David Wulstan, director. Nonesuch H 71391 6

Fantasia. Christopher Hogwood, harpsichord. L'Oiseau-Lyre DSLO 609 4

Praise the Lord, O my soul. Clerkes of Oxenford; David Wulstan, director. Nonesuch H 71374 7

11.00 MUSIC AMONGST FRIENDS

Bartok, B. (1881-1945). 'Contrasts' (1938). Gervase de Peyer, clarinet; Emanuel Hurwitz, violin; Lamar Crowson, piano. HMV/WRC R 02480 17

Debussy, C. (1862-1918). En blanc et noir (1915). Alfons Kontarsky, Aloys Kontarsky, pianos. DG 2702 072 15

Faure, G. (1845-1924). Violin sonata in E minor, op 108 (1916). Arthur Grumiaux, violin; Paul Crossley, piano. Philips 9500 534 22

Saturday 21

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reissner

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo,

chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 IN BETWEEN . . .

Schumann, R. (1810-1856). Variations of symphonic studies, op 13. Yuri Boukoff, piano. Metropole 2599 015 30

10.30 FLUTE AND OBOE

Prepared by Barrie Marchant

Fiala, J. (1748-1816). Oboe quartet no 2 in F. Pavel Verner, oboe; Members of the Prague SO Chamber Ensemble. Supraphon 1111 2470 13

Demersseman, J. (1833-1866). Flute concerto, op 82 no 6. Karl Bernhard Sebon, flute; Berlin SO; Uros Lajovic, conductor. CD Schwann 11608 13

11.00 MUSIC OF 7000 ISLANDS

Prepared and presented by Max Krumbeck

Kaslig, L. Three Philippine scenes (1974). Disc DLP 10027 12

Abelardo-San Pedro. Two Philippine love songs: River Pasig; Cradle lullaby. Irma Po-oe Enrile Potenciano, soprano; Royal PO; Redentor Romero, conductor. Philharmonic Society 11

Velez-Romero. In the farmlands. Redentor Romero, violin; Rey Paguio, piano. Philharmonic Society PR006 3

Anon. I'll wait for your love. Pedro Concepcion, guitar; Villar Symphonette; Leopold Silos, conductor. Villar MLP 5006S 4

Anon. Philippine medley. Pangkat Kawayan Bamboo O. A&W AWL 1002 3

Canseco. Kapanta ay langit. Peter Loro, trumpet. Private pressing by Ministry of Tourism 4

Anon. Ano dao idtong sa gogon. Juan Silos and his Rondalla. Villar MLP/MLS 5167 3

Abelardo. Beautiful star. Eleonora Enachescu, soprano. Regalado Jose, piano. Philharmonic Society PR004 4

Buenaventura, A. Mindanao sketches (1947). Royal PO; Redentor Romero, conductor. Disc DLP 10027 7

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Johnny Dunn, Nick Boston, John Colborne-Veel, Rex Stewart, Buddy Tate, Frank Traynor, Baby Jackson.

3.00 A.B.C. CONCERTS PREVIEW

"There is nothing like being there"

2MBS-FM PRODUCTION

What's on in ABC concerts during the next month

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 UNUSUALITIES (47)

The other Haydn (2)

Prepared by Richard Gaze

Haydn, M. (1737-1806). Violin concerto in B flat. Franz Liszt CO; Thomas Zehetmair, violin and director. 23
Telefunken 6.42917

Vespers for Holy Innocents' Day. Krisztina Laki, Adrienne Csengery, sopranos; Zsuzsa Nemeth, contralto; Women's choir of Gyor, Gyor PO; Miklos Szabo, conductor. 39
Danube UD 12301

Die Hochzeit auf der alm. Camerata Academica, Salzburg; Rudolf Paumgartner, conductor. 15
Amadeo AVRS 19030

Two Graduales for Holy Innocents' Day. Krisztina Laki, Adrienne Csengery, sopranos; Zsuzsa Nemeth, contralto; Women's choir of Gyor, Gyor PO; Miklos Szabo, conductor. 9
Danube UD 12301

Flute concerto in D (1766). Lorant Kovacs, flute; Gyor PO; Sandor Frigyes, conductor. 22
Fidelio FL 3321

10.00 SERENADE TO MUSIC (9)

The Guitar in Chamber Music

Prepared and presented by Lachlan Benson

Call, L. (1768-1815). Serenade in C. Karl-Bernhard Sebon, flute; Juan Pastor, guitar. 19
Schwann VMS 1033

Giuliani, M. (1780-1829). Introduction and variations on a famous waltz. Siegfried Behrend, guitar; Zagreb String Quartet. 7
Acanta EA22 780

Diabelli, A. (1781-1858). Grande sonate brillante in D minor, op 102. Pepe Romero, guitar; Wilhelm Hellweg, piano. 14
Philips 410 396-1

Gansbacher, J. (1778-1844). Serenade in C. Karl-Bernhard Sebon, flute; Erno Sebestyen, violin; Heidrun Ganz, viola; Juan Pastor, guitar. 15
Schwann VMS 1035

Spohr and Faure Chamber Music

Spohr, L. (1784-1859). Double quartet no 1 in D minor, op 65 (1823). Academy of St Martin in the Fields Chamber Ensemble. 21
CD Hyperion CDA 66141

Faure, G. (1845-1924). Barcarolles: no 4 in A flat, op 44 (1886); no 5 in F sharp minor, op 66 (c1895); no 6 in E flat, op 70 (1896). Paul Crossley, piano. 16
CRD 1122

Cello sonata no 2 in G minor, op 117 (1921). Thomas Igloi, cello; Clifford Benson, piano. 17
CRD 1016

Sunday 22

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Blzet, G. (1838-1875). L'Arlesienne suite no 1. Paris Conservatoire O; Andre Cluytens, conductor. 18
HMV FC 121

Sibelius, J. (1865-1957). Belshazzar's feast, op 51. London SO; Robert Kajanus, conductor. 14
WRC R 02553

Weber, C. (1786-1826). Clarinet concerto no 2, in E flat, op 74. Serge Dangain, clarinet; R Luxembourg SO; Louis Froment, conductor. 22
Forlane UM 3518

10.00 SWEDISH CHOIRS (2)

200,000 Voices From The North

By courtesy of Radio Sweden International
This programme contains an interview with Eric Ericson.

Schoenberg, A. (1874-1951). Friede auf Erden. Swedish R Choir

Wikander, D. King Lily of the valley. Stockholm C Choir
Eric Ericson, conductor. (2 above)

Nystroem, G. (1890-1966). Golfiner. Goesta Ohlin Vocal Ensemble.

Johansson, S. (contemp.) Fancies. Bromma C Choir; B. Johansson, conductor

Bennet, J. (b1570) All creatures now.

Lidholm, I. (b1921). Laudi.

Sandstroem, S. (contemp.) A cradle song. Stockholm C Choir.
Eric Ericson, conductor. (3 above)

Alfven, H. (1872-1960). The maid went into the ring. Mikaeli C Choir; A. Eby, conductor.

Petterson-Berger, W. (1867-1942). Dance. Stockholm C Choir; Eric Ericson, conductor.

11.00 MASTER AND PUPIL

Prepared by Paul Roper

Frescobaldi, G. (1583-1643). Partita on the Romanesca (1637). Bob van Asperen, harpsichord. 14
Telefunken 6.42174

Froberger, J. (1616-1667). Toccata no 2 (1649); Ricercare no 11 (1656); Canzona no 4 (1649). Colin Tilney, harpsichord. 12
EMI-Electrola 1C 063-30 936

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA

Bill Basie — Mainly Piano

Prepared and presented by Bill Haesler

When William 'Count' Basie left New York City with a vaudeville show in 1926 he had been strongly influenced by stride pianists 'Fats' Waller, James P. Johnson and Willie 'The Lion' Smith.

The show disbanded in Kansas City and Bill Basie obtained a picture house job accompanying silent movies. In 1928 he joined Walter Page's Blue Devils, which included singer Jimmy Rushing. Bennie Moten talked the Blue Devils into joining his famous Kansas City orchestra and as Bennie Moten was the figure head, Basie came in as pianist.

The orchestra disbanded after Moten's death in 1935 and using several members from this group Basie formed his own band. Through their regular radio broadcasts and tours within the area they became quite popular and in 1936 John Hammond recommended the group to Benny Goodman who arranged to book them into New York.

The music of Count Basie's orchestra is generally outside the scope of our Classic Jazz Era programme, belonging as it does to the swing era, but no one can deny Basie's reputation, for he ranks among the greatest influences in the history of jazz music.

Today we will present Count Basie as pianist with only minor band interludes but including the fine blues shouting of Jimmy Rushing. All the items were made in the 1930s when Basie was among the top in his field. In his solos Count Basie shows traces of the Kansas City solo piano style and the earlier Harlem influences, but the sound is essentially 'Basie' which has always characterised his band playing. It was a sad occasion for music when Count Basie died in April 1984 at the age of 79.

1.00 THE WAGNER SOCIETY

PRESENTS . . .

The Young Composer

Wagner, R. (1813-1883). Das Liebesverbot overture (1836). London SO; Marek Janowski, conductor. 8
Angel S 36879

Two French songs: Les deux grenadiers; Dors, mon enfant (1840). Nadine Denize, mezzo-soprano; Gerard Parmentier, piano. 10
Chant du Monde LDX 78745

Sonata in B flat (1831). Martin Galling, piano. 24
Turnabout TV S 34655

Die Feen — Scene and aria of Ada (1834). Birgit Nilsson, soprano; London SO; Colin Davis, conductor. 12
Philips 6500 294

2.00 PARTS, PASSION, AND DIVISION

The masquers

Sponsored by the French Chamber of Industry and Commerce

Johnson, R. (c1582-1613). The fairy masque (1613). Linde Consort. 2
EMI-Electrola 1C 063-30-105

Campion, T. (1567-1620). Move now with measured sound (instrumental); Now hath Flora rob'd her bowers (6107). Glenda Simpson, mezzo-soprano; Camerata of London. 7
Meridian E77009

10.30 CONCERT HALL

Suppe, F. (1819-1895). Poet and peasant overture (1846). Guy Fourquet, cello; Montreal SO; Charles Dutoit, conductor.
Decca 414 408-1 10

Tchaikovsky, P. (1840-1893). Suite from Swan Lake, op 20 (1877). Philadelphia O; Riccardo Muti, conductor.
EMI 27 01131 30

Saint-Saens, C. (1835-1921). Piano concerto no 2 in G minor, op 22 (1868). Francois-Rene Duchable, piano; Strasburg PO; Alain Lombard, conductor.
Erato STU 71460 24

Salleri, A. (1750-1825). Variations on the follia (1815). Richard Studt, violin; Renata Schefel-Stein, harp; London SO; Zoltan Pesko, conductor.
CBS 74088 19

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

A mixed grill of music for today's lunch-time show with, among others, recordings by tenor sax player Ben Webster, French band-leader Maxim Savry and cornet player Bobby Hackett.

1.00 ITALIAN RARITIES

Prepared by Sofia Boniecki

Paganini, N. (1782-1840). Variations on 'Carmagnola' (1795). Franco Mezzena, violin; Adriano Sebastiani, guitar.
Dynamic DS 4003 18

Boccherini, L. (1743-1805). Concerto in E flat (1768). Eckart Sellheim, piano; Collegium Aureum; Franzjosef Maier, conductor.
Harmonia Mundi 16 9562 1 16

Carlissimi, G. (1605-1674). Historia Divitis, Dives Malus, Oratorio. S. Armstrong, E. Csapo, sopranos; N. Rogers, I. Partridge, tenors; K. Widmer, M. Holle, basses; Vocal Ensemble of Schola Cantorum Basiliensis; Linde Consort; Hans-Martin Linde, conductor.
EMI/Studio 3C 053-30121 37

Donizetti, G. (1797-1848). Variations in E. Pietro Spada, piano.
RCA RL 31579 18

Paglini, N. Le couvant du Mont St Bernard (1829). Franco Mezzena, violin; Coro Januensis; CO of Geneva; Antonio Plotino, conductor.
Dynamic DS 4027 22

Ghedini, G. (1892-1965). Umoresca. Arturo Sacchetti, organ.
Italia ITL 70073 3

3.00 ECHOES OF 1986 MUSIC FESTIVALS

Carl Maria von Weber, bicentenary

Prepared by Ida Ferson

1986 European Music Festivals celebrated the bicentenary of the birth of this influential composer, conductor and pianist, who was a master of nature-and-mood music.

Weber, C. (1786-1826). Invitation to the dance, op 65. Berlin RSO; Ferenc Fricsay, conductor.
DG 2563 487 10

Grand duo concertant in E flat, op 48 (1816). Gervase de Peyer, clarinet; Cyril Preedy, piano.
Decca SPA 395 14

Konzerstueck, op 79. Claudio Arrau, piano; Philharmonia O; Alceo Galliera, conductor.
EMI W1 5377-3 18

Oberon overture (1826). Israel PO; Zubin Mehta, conductor.
WRC R 08456 9

4.00 TRIO, SUITE AND CONCERTO

Prepared by Barrie Marchant

Martini, B. (1890-1959). Piano trio (five short pieces) (1930). Members of the Bohuslav Martinu Piano Quartet.
Supraphon 1111 3369 10

Ireland, J. (1876-1962). A Downland suite (1941 rev. Bush 1979). English CO; David Garforth, conductor.
Chandos ABRD 1112 17

Rodrigo, J. (b1901). Concierto de Aranjuez. Marisa Robles, harp; Philharmonia O; Charles Dutoit, conductor.
Decca 411 738-1 23

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Wagner, R. (1813-1883). Isolde's narration and curse, from Tristan and Isolde (1865). Birgit Nilsson, Grace Hoffman, sopranos; Vienna PO; Hans Knappertsbusch, conductor.
Decca JB 58 22

Dvorak, A. (1841-1904). Violin concerto in A minor, op 53 (1883). Ruggiero Ricci, violin; London SO; Malcolm Sargent, conductor.
London STS 15544 32

Brahms, J. (1833-1897). Symphony no 2 in D, op 73 (1877). Moscow P Academic O; David Oistrakh, conductor.
Melodiya C10 06643-4 40

Liszt, F. (1811-1886). Les Preludes, symphonic poem no 3 (1848). Philadelphia O; Riccardo Muti, conductor.
HMV SLS 1435703 17

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'.

8.00 A 'KNOW YOUR TENORS' SPECIAL

The Scottish Tenor

Prepared and presented by Max Krumbeck

Gounod, C. (1818-1893). Salut demeure (1859). 5

Donizetti, G. (1797-1848). Tombe degl'avi fra poco a me (1835).
Rubini RDA 010 (mono) (2 above) 8

Puccini, G. (1858-1924). Che gelida manina (1896).
Rubini RS 308 (mono) 5

Arr. Kennedy-Fraser. Eriskay love lilt.
Rubini RDA 010 (mono) 3

Coates, A. I heard you singing.
Rubini RS 308 (mono) 3

Rachmaninov, S. (1873-1943). To the children.
Rubini RDA 010 (mono) 4

Puccini, G. Tu tu amore (1893).
Rubini RS 308 (mono) 8

Four songs from the film, The loves of Robert Burns.
Rubini RS 308 (mono) 10

Bizet, G. (1838-1875). The flower song from Carmen (1875).
Rubini RDA 010 (mono) 4

Trad. My love, she's but a lassie yet. Joseph Hislop, tenor.
Rubini RDA 010 (mono) 2

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco with regular specials on artists, bands and musical styles, the weekly guide to the local blues and R'n'B scene in Sydney, features on any new releases and live broadcasts from studio C.

11.00 CROSSING THE DIVIDE

Handel, G. (1685-1759). Sonata in G minor, for two violins and basso continuo. HWV393. English Concert; Trevor Pinnock, harpsichord and director.
CD Archiv 415 497-2 12

Mozart, W. (1756-1791). Seven church sonatas (1772-80). London Baroque Ensemble.
CD Harmonia Mundi HMC 901 137 24

Beethoven, L. (1770-1827). An die Ferne geliebte, op 98 (1816). Dietrich Fischer-Dieskau, baritone; Joerg Demus, piano.
CD DG 415 189-2 14

Schubert, F. (1797-1828). Piano trio no 1 in D flat, D898 (1827). Borodin Trio.
CD Chandos CHAN 8308 43

Delius, F. (1862-1934). North country sketches (1914) (arr Grainger). Percy Grainger, Ralph Leopold, pianos.
Philips 6514 300 22

Tuesday 24

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

3.00 'TILL DAWN

Three hours of classical music to dispel the darkness.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 RECORDS OF TODAY

By courtesy of The Argus Music Company

Mahler, G. (1860-1911). Todtenfeier, symphonic poem (1888). Berlin RSO; Jesus Lopez-Cobos, conductor.
CD Schwann CD 11637 24

Borodin, A. (1833-1887). String quartet no 2 in D (1885). Borodin Quartet.
CD Chant du Monde LDC 278 793 29

10.00 WINDCHAMBER

Prepared by Bob Goodnow

Pergolesi, G. (1710-1736). Flute concerto no 2 in D. Jean-Pierre Rampal, flute; Stuttgart CO; Karl Munchinger, conductor.
London STS 15561 10

Cambini, G. (1746-1825). Wind quintet no 3 in F. Philadelphia Woodwind Quintet.
CBS AMS 6799 15

Wailly, P. (1854-1933). Aubade. Westwood Wind Quintet.
Crystal S 101 2

10.30 CONCERT HALL

Chicago Symphony

Prepared by Bob Goodnow

Chopin, F. (1810-1849). Polonaise in F sharp, op 44. Ivo Pogorelich, piano.
CD DG 410 507-2 10

Berlioz, H. (1803-1869). The damnation of Faust.
CD Decca 410 181-2 56

Bartok, B. (1881-1945). Dance suite (1923).
Decca 400 052-2 16

Chicago SO; Georg Solti, conductor (both above).

12.00 BALLAD AND BALLADE

Prepared by Ross Norton

Beethoven, L. (1770-1827). Wark o' the weavers (1813). Alex Campbell, vocal. OPP 3039

Chopin, F. (1810-1849). Ballade no 3 in A flat (1840). Vladimir Ashkenazy, piano. CD Decca 410 180-2

Trad. Botany Bay. Geoff Harvey and the Flanagans, vocals. Horizon MDH 901

Brahms, J. (1833-1897). Ballade in B minor, op 10 no 4 (1854). Glenn Gould, piano. CD CBS 37800

12.30 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

Rimsky-Korsakov, N. (1844-1908). Capriccio espagnole (1887). Philharmonia O; Jesus Lopez-Cobos, conductor. HMV FC 117

Villa-Lobos, H. (1887-1959). Harmonica concerto (1955). Tommy Reilly, harmonica; London Sinfonietta; David Atherton, conductor. Argo ZRG 905

Bizet, G. (1838-1875). Carmen suite no 1. Paris Conservatoire O; Andre Cluytens, conductor. HMV FC 121

Liszt-Busoni. Rhapsodie espagnole (1863). Felicia Blumental, piano; Vienna Wind Ensemble; Prague CO; Hellmuth Froschauer, conductor. Turnabout TV 34372S

Lauro, A. (b1917). Valse criollo.

Albeniz, I. (1860-1909). Granada.

Malats, J. (1872-1912). Spanish serenade. John Zaradin, guitar. (3 above) EMI CFP 40912

Glinka, M. (1804-1857). Jota aragonesa (1845-47). Philharmonia O; Jesus Lopez-Cobos, conductor. HMV FC 117

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind the music

3.00 SYLVIA

Prepared by Jeff Scholer

Delibes, L. (1836-1891). Sylvia, ballet. New Philharmonia O; Richard Bonyngue, conductor. Decca SXL 6635/36

Drigo, R. (1847-1930). Pas de deux from Esmeralda. London SO; Richard Bonyngue, conductor. WRC R 02597

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Haydn, J. (1732-1809). Trio in G, op 53 (1784). Los Angeles String Trio. Telefunken 6.42615

Mozart, W. (1756-1791). Fantasie in F minor, K608 (1790). Edgar Krapp, organ. Eurodisc 200212-366

Beethoven, L. (1770-1827). Piano concerto no 3 in C minor, op 37 (1800). Artur Schnabel, piano; London PO; Daniel Barenboim, conductor. RCA ARL1 1418

Symphony no 4 in B flat, op 60 (1806). Cleveland O; Lorin Maazel, conductor. CBS 76855

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

A night of pianists, well one hour anyway, ... from Powell to Perkins. You know Bud Powell, but do you know of Carl Perkins? He was born in 1928 but died in 1958. Polio struck him as a child, which meant that he played with his left arm parallel to the keyboard, using his suspended elbow to give added bass register where appropriate. One of the tracks being played tonight comes from the Boplicity recording *Introducing Carl Perkins*.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues. Features both LP's and compact discs.

10.00 DVORAK'S STRING QUARTETS (4)

Prepared by Rosemary Catts

Dvorak, A. (1841-1904). String quartet no 7 in A minor, B45 (1874). Prague String Quartet. DG 2740 177

String quintet in G, op 77 (1875). Julius Levine, bass; Sequoia String Quartet. Nonesuch D 79012

String quartet no 8 in E, B57 (1876) 27
Waltzes nos 1 and 4, B105 (c1880). Prague String Quartet (2 above) 7
DG 2740 177



Wednesday 25

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 RECITAL

Prepared by Elaine Hamilton

Liszt, F. (1811-1886). Hungarian rhapsody no 6 in D flat. Isador Goodman, piano. Philips 6508 002

Schubert, F. (1797-1828). An die Nachtigal, D176; Rastlose Liebe, D138; Epistal, D749. Marilyn Richardson, soprano; Geoffrey Parsons, piano. WRC R 02423

Blumenfeld, F. (1863-1931). Etude for left hand alone, op 36.

Liadov, A. (1855-1914). A music box, op 32. Isador Goodman, piano

Philips 6508 002 (2 above)

9.30 POWER POINT



2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions. Robert A.I. Grant, B.Ec., Dip.Ed., B.Ed., M.A.C.E., is interviewed by Belinda Webster.

10.30 CONCERT HALL

Prepared by Elizabeth Scott

Schumann, R. (1810-1856). Fugue on BACH theme in B flat, op 60 no 1.

Mendelssohn, F. (1809-1847). Organ sonata, op 65 no 6 Rudolf Uusvali, organ Melodiya C10 11413 14 (2 above)

Poulenc, F. (1899-1963). Concerto in G minor for organ, string orchestra and kettledrum. Leopoldas Digris, organ; Lithuanian P CO; S. Sondeckis, conductor. Melodiya CM 03955 6

Saint-Saens, C. (1835-1921). Symphony no 3 in C minor, op 78 *Organ* (1886). Gaston Litaize, organ; Chicago SO; Daniel Barenboim, conductor. DG 2530 619

Albertin, A. Sonata in D for four organs, four trumpets, four horns and timpani (1781). Rudolf Ewerhart, Franz Lehnrdorfer, Hans Haselboeck, Wolfgang Oehms organs; Brass ensemble and timpanist; Rudolf Ewerhart, director. Turnabout TV 34216

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Jazz great, multi-instrumentalist, composer and arranger, Benny Carter, on his first outing for Concord records (*A Gentleman and his Music*, Concord CJ 285) in appropriate company (Joe Wilder, trumpet and Scott Hamilton, tenor etc).

Final part of four-part series of famous Camel Caravan radio broadcasts from 1939 by Benny Goodman and his Orchestra. Today's broadcast is from CBS Studio Playhouse 3 in New York on April 11.

Youmans-Caesar-Grey. Sometimes I'm happy (1985).

Carter-Mercer. A kiss from you.

Carter. Blues for George. Benny Carter (all above). Concord CJ 285

Stone-Bonime-Aldridge. Let's dance (1939).

Waller-Razaf. Honeysuckle rose.

Anon. Tears from my inkwell.

Ponce-Laforge. Estrellita.

Smith. Pinetop's boogie woogie.

Bloom-Koehler. Don't worry 'bout me.

Prima. Sing, sing, sing. Benny Goodman and his Orchestra (7 above).

Giants of Jazz GOJ 1039 (mono)

1.00 WEDNESDAY MATINEE

Schumann and friends

Prepared and presented by Audrey Manning

Schumann, R. (1810-1856). Overture in B minor to Hermann and Dorothea, op 136 (1851). Philharmonia O; Riccardo Muti, conductor. EMI 519902 9

Brahms, J. (1833-1897). Variations in B flat, on a theme of Haydn op 56a (1873). New York PO; Leonard Bernstein, conductor. CBS SBR 2359 31 19

Chopin, F. (1810-1849). Piano sonata no 2 in B flat minor, op 35 (1839). Ivo Pogorelich, piano. DG 2531 346 20

Paganini, N. (1782-1840). Violin concerto no 2 in B minor, op 7 *La Campanella* (1826). Shmuel Ashkenasi, violin; Vienna SO; Heribert Esser, conductor. DG 2535 207 27

Schumann, R. Symphony no 4 in D minor, op 120 (1841-rev. 1851). New Philharmonia O; Riccardo Muti, conductor. EMI 519901 32

3.00 PLAYING IT COOL

Music for a summer's day

Bach, J.S. (1685-1750). Suite no 3 in C for unaccompanied cello (trans for guitar). John Williams, guitar. Decca/WRC R 01993 24

Mozart, W. (1756-1791). Flute quartet in C, K285b. Jean-Pierre Rampal, flute; Isaac Stern, violin; Alexander Schneider, viola; Leonard Rose, cello. CBS 20AC 1596 15

Rossini, G. (1792-1868). String sonata no 3 in C (1804). I Solisti Veneti; Claudio Scimone, director. Erato/WRC S 4832 12

4.00 PRO ARTE HOUR

Prepared and presented by Elinir Brunckhorst

By courtesy of Avan-Guard Music Pty Ltd



Couperin, F. (1668-1733). L'apothéose à la mémoire de Lully (1725). Barthold Kuijken, Oswald van Olmen, transverse flutes; Bruce Haynes, Paul Dombrecht, baroque oboes; Hansjuerg Lange, baroque bassoon; Sigiswald Kuijken, Lucy van Dael, baroque violins; Wieland Kuijken, bass viol and baroque cello; Robert Kohnen, harpsichord and speaker. 37

L'apothéose de Corelli (1724). Sigiswald Kuijken, Lucy van Dael, baroque violins; Wieland Kuijken, bass viol; Robert Kohnen, harpsichord and speaker. 14
Pro Arte 2PAL 2014 (2 above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Bridge, F. (1879-1941). Adagio in E. Stephen Darlington, organ. Hyperion A 66018 5

Rachmaninov, S. (1873-1943). I wait for thee, op 14 no 1. Galina Vishnevskaya, soprano; Alexander Dedyukhin, piano. Time-Life STL 566 2

Leoncavallo, R. (1858-1919). Intermezzo from Pagliacci. Berlin PO; Herbert von Karajan, conductor. DG 139031 4

Borodin, A. (1834-1887). Dance of the Polovtsian maidens. New York PO; Leonard Bernstein, conductor. CBS SBR 235796 2

Nicolai, O. (1810-1849). Overture to The merry wives of Windsor. Paris Conservatoire O; Albert Wolff, conductor. Decca VIV 7 9

Rossini, G. (1792-1868). La calunnia, from Barber of Seville. Ivan Rebroff, bass; Frankfurt SO; Carl Michalski, conductor. Elisar 31733-1 5

Mozart, W. (1756-1791). Romance from Piano concerto no 20. Annie Fischer, piano; Philharmonia O; Adrian Boult, conductor. HMV FCS 290438 5

Lehar, F. (1870-1948). Serenade from Frasquita. Leon SO Universal UP 761 3

Trad. Song of welcome; Song of love. Kiri Te Kanawa, soprano; N Youth Choir of NZ; Guy Jansen, director. Tartar TRL 025 4

Strauss, J. (1825-1899). Ich kann mich nicht beklagen; Gruss dich Gott, du liebes Nesterl, from Vienna blood. Irme Beilke, soprano; Sebastian Hauser, Klaus Neumann, tenors; Fritz Hoppe, bass; Berlin State Opera Ch&O; Hans Lenzer, conductor. RCA VL 30313 10

Bach, J.S. (1685-1750). Jesu, joy of man's desiring. Cecilia Nicklin, oboe; Academy of St Martin in the Fields; Neville Marriner, conductor. HMV ASD 14 3642-1 5

Strauss, J. Nuns' chorus, from Casanova. Elisabeth Schwarzkopf, soprano; Philharmonia CH&O; Otto Ackermann, conductor. WRC R 06192 6

Minkus, L. (1827-1890). Pas de deux, from La Bayadere. London SO; Richard Bonyngne, conductor. Decca VIV 27 12

Puccini, G. (1858-1924). Conclusion to Act III, Tosca. Leontyne Price, soprano; Placido Domingo, tenor; Sherill Milnes, baritone; John Alldis Choir, Wandsworth School Boys Choir; New Philharmonia O; Zubin Mehta, conductor. Time-Life STL 569 18

Rosza, M. (b1907). Spellbound concerto from film, Spellbound. Daniel Adni, piano; Bournemouth SO; Kenneth Allwyn, conductor. EMI CFP 41 4493-1 12

7.00 THE JOY-A-JAZZ

Duke Ellington In Digital Stereo

Prepared and presented by Joya Jenson

The latest release in the prestigious *Jazz Classics* in Digital stereo series, re-mastered by Robert Parker, features the pre-eminent composer, arranger, pianist and bandleader, Duke Ellington.

Special guest tonight is Robert Parker, who talks about the album, and selections played will cover the years 1927 to 1934. Included are *What can a poor fellow do?*, from a 1927 session, *Black beauty*, which Ellington wrote and recorded in 1928, and his 1934 composition and recording of *Solitude*.

8.00 HAMLET

Prepared and presented by Alison Gyger

Thomas, A. (1811-1896). Hamlet (1868). Opera in five acts by Ambroise Thomas. Libretto by Jules Barbier and Michel Carre, based on the

Shakespeare play. First performed at the Paris Opera, March 9, 1868.

HAMLET, Prince of Denmark: Sherill Milnes, baritone
OPHELIA, daughter of Polonius: Joan Sutherland, soprano
CLAUDIUS, King of Denmark: James Morris, bass
GERTRUDE, Queen of Denmark: Barbara Conrad, mezzo soprano
LAERTES, son of Polonius: Goesta Winbergh, tenor
MARCELLUS, an officer: Keith Lewis, tenor
HORATIO, friend of Hamlet: Philip Gelling, bass-baritone
GHOST OF HAMLET'S FATHER: John Tomlinson, bass
POLONIUS, Lord Chamberlain: Arwel Huw Morgan, bass
Welsh N Opera Ch & O; Richard Bonyngne, conductor. Decca 410 184-1 176

Synopsis

Act I Scene 1: The people acclaim the ascent to the throne of Claudius and Gertrude, who worries about the absence of Hamlet. He has stayed away from the banquet, mourning not only his father, but the hasty remarriage of his mother. Ophelia reproaches him with having forgotten her, and he admits that she brings him comfort and swears eternal faith to her, renouncing his plan to leave court. Ophelia's brother Laertes, on his way to Norway on state affairs, bids them farewell and entrusts Ophelia to the care of Hamlet. Marcellus and Horatio, searching for Hamlet, tell courtiers that they have seen the ghost of Hamlet's father, and are derided.

Scene 2: Hamlet joins Horatio and Marcellus on the battlements. The ghost appears and tells Hamlet that he was poisoned by his brother as he slept. He demands vengeance but orders Hamlet, to leave to heaven, the task of punishing his mother. Hamlet swears to remember.

Act II Scene 1: Ophelia, grieving that Hamlet has grown cold to her, asks the queen for leave to retire to a convent, but Gertrude, hoping that his love for Ophelia may cure the madness he has been displaying begs her to stay. The king tells the queen that Hamlet is deranged and she fears he may know the truth and is overwhelmed by remorse. The king commands her to be calm. Hamlet joins them, first pretending to be mad, then changing his manner and inviting them to a play, so the king is reassured that he knows nothing. Hamlet welcomes the players and gives them instructions to play the murder of Gonzago, which he plans as a trap for the king. He joins the players in a glass of wine in the hope that this will bring the oblivion he seeks.

Scene 2: The play is performed, the king betrays his guilt. Hamlet feigns madness again and tears the crown from Claudius' head and proclaims his guilt.

Act III: Hamlet reproaches himself for not having killed the king, and contemplates suicide. Listening while the king prays for forgiveness for his crime, he decides not to kill him in a state of grace. The king speaks to Polonius, and Hamlet realises that Ophelia's father is implicated in the crime, so that when his mother brings Ophelia to him and speaks of marriage, he rejects her. His mother reproaches him for his conduct and he reproaches her for her hasty marriage to the man who killed her husband. The ghost appears again, but the queen, crushed by guilt, sees and hears nothing.

Act IV: Peasants dancing in the countryside are joined by Ophelia, driven mad by Hamlet's rejection. Unaware of what she is doing, she walks into a lake and drowns.

Act V: Two grave-diggers sing at their work. Hamlet is unsuccessful in learning who the grave is for. Unaware of Ophelia's death, he grieves for her madness. Laertes, who knows of her death, challenges Hamlet but their duel is interrupted by Ophelia's funeral procession, attended by the king and queen. The ghost appears again. Hamlet kills Claudius and then dies.

11.00 GRANADOS AND THE PIANO

Prepared by Barrie Marchant

Granados, E. (1867-1916) Allegro de concierto. CRD 1023 9
Escena románticas. CRD 1022 26
Oriental-cancion variada, intermediate and final. CRD 1023 11
Danza lenta. CRD 1022 5
Thomas Rajna, piano (all above)

10.00 THE NATIVE LAND

Prepared by Barrie Marchant

Rossini, G. (1792-1868). Introduction and variations in E sharp for clarinet and orchestra. Eduard Brunner, clarinet; Wuerntemburg CO; Joerg Faerber, conductor. Tudor 73 043 10
Doblas, V. (1909-1978). The native land (1952). Czech Nonet. Supraphon 1111 3168G 43

11.00 FROM SWEELINCK TO MOZART (8)

Late German Baroque

Prepared by Rob Docters

Haydn, J. (1732-1809). Sinfonia concertante in B, Hob.I:105 (1792). Los Angeles PO members; Pinchas Zukerman, viola and director. DG 253 0907 23
Bach, C.P.E. (1714-1788). Flute sonata in A minor (unaccompanied). James Galway, flute. RCA ARL1 3858 11
Mozart, W. (1756-1791). Piano concerto no 9 in E flat, K271, *Jeunehomme* (1777). Karl Engel, piano; Mozarteum O Salzburg; Leopold Hager, conductor. Telefunken 6.42359 33
Stamitz, K. (1745-1801). Flute concerto in G. James Galway, flute; New Irish CO; Andre Prieur, conductor. RCA ARL1 3858 19
Hummel, J. (1778-1837). Trumpet concerto in E flat (1803). Maurice Andre, trumpet; Paris Orchestral Ensemble; Jean-Pierre Waliez, conductor. Erato NUM 75026 21

4.00 GERMAN BAROQUE ORGAN MUSIC

Prepared by Sofia Boniecki

Buxtehude, D. (1637-1707). Magnificat primi toni; Chorale: Ach Herr, mich armen Sunder. Rene Saorgin, organ. Harmonia Mundi HM 943 12
Bohm, G. (1661-1733). Capriccio. Jiri Reinberger, organ. Supraphon SUAST 50901 6
Pachelbel, J. (1653-1706). Prelude, fugue and chaconne in D minor. Yevgenia Lisitsina, organ. Melodiya C10 19009 002 13
Muffat, G. (1645-1704). Toccata 6a. Guy Bovet, organ. Gallo 30 281 9
Bach, J.S. (1685-1750). Prelude and fugue in E minor, BWV548 (1731). Karl Richter, organ. Decca SPA 459 14

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Chopin, F. (1810-1849). Piano sonata no 2 in B flat minor, op 35. Martha Argerich, piano. DG 413 235-1 23
Loeillet, J.-B. (1680-1730). Sonata in A minor, op 1. Jean-Pierre Rampal, flute; Rene Bartoli, guitar. Harmonia Mundi HM 711 11
Tchaikovsky, P. (1840-1893). Violin concerto in D, op 35 (1878). Ulf Hoelscher, violin; New Philharmonia O; Okko Kamu, conductor. HMV FC 158 35
Chopin, F. Piano concerto no 1 in E minor, op 11. Martha Argerich, piano; London SO; Claudio Abbado, conductor. DG 413 235-1 37

Thursday 26

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world . . .

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of now

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 FROM THE 30s AND 50s

Prepared by Barrie Marchant

Ireland, J. (1876-1962). Elegaic meditation (1958). English CO; David Garforth, conductor. Chandos ABRD 1112 5
Moreno-Buendia, M. (b1932). Suite concertante. Marisa Robles, harp; Philharmonia O; Charles Dutoit, conductor. Decca 411 738-1 25
Bridge, F. (1879-1941). Suite for string orchestra. English CO; David Garforth, conductor. Chandos ABRD 1112 21

1.00 THE COMPOSER CONDUCTS

Furtwaengler, W. (1886-1954). Symphony no 2 (scherzo). Berlin PO; Wilhelm Furtwaengler, conductor. DG 2707 086 16
Penderecki, K. (b1933). De natura sonoris no 1. Polish RNSO. Krzysztof Penderecki, conductor. WRC R 03275
Kabalevsky, D. (b1904). Cello concerto no 2. Daniel Shafran, cello; Leningrad PO; Dmitri Kabalevsky, conductor. Eterna 826303

2.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Beethoven, L. (1770-1827). Sonata no 26 in E flat, op 81a, *Les Adieux*. Rudolf Serkin, piano. CBS SBR 220 351 17
Mendelssohn, F. (1809-1847). Octet in E flat, op 20 (1825). Kreuzberger String Quartet; Eder Quartet. Telefunken 6.42624 31
Saint-Saens, C. (1835-1921). Violin sonata in D, op 75. Elmar Olivera, violin; Jonathan Feldman, piano. CBS SBR 235 999 23
Tchaikovsky, P. (1840-1893). Song without words, op 2. Philippe Entremont, piano. CBS GM 522 3
Rachmaninov, S. (1873-1943). Piano concerto no 2 in C minor, op 18. Julius Katchen, piano; London SO; Georg Solti, conductor. Decca SDDA 181 33

7.00 ERIC DOLPHY AND BOOKER LITTLE AT THE FIVE SPOT (3)

Prepared and presented by Martin Davidson

Dolphy, E. (1928-1964). The prophet (1961). Prestige 7611 21
Number eight (Potsa lotsa) (1961) 16
Little, B. (1938-1961). Booker's waltz (1961). 15
Prestige 7334 (2 above)
Eric Dolphy, alto sax and bass clarinet; Booker Little, trumpet; Mal Waldron, out of tune piano; Richard Davis, double bass; Edward Blackwell, drums (all above).

8.00 MUSICA VIVA PRESENTS (4) Ridge Quartet

CONCERT RECORDED BY 2MBS-FM

Haydn, J. (1732-1809). String quartet no 22 in G. Hob.III:29 (1772) 19
Bach, J.S. (1685-1750). Contrapuncti, from Die Kunst der Fuge, BWV1080 (1750). 22
Bartok, B. (1881-1945). String quartet no 4 in C (1928). 24
Wolf, H. (1860-1903). Italian serenade in G (1887). 9
Krista Bennion, Robert Rinehart, violins; Ah Ling Neu, viola; Ramon Bolipata, cello. (all above)
2MBS-FM recording

9.30 CANARDS, ALL

Satie, E. (1866-1925). Ludions (1923). Air du rat; Spleen; La grenouille americaine; Air du poete; Chanson du chat. Hugues Cuenod, tenor; Geoffrey Parsons, piano. Philips 2112 4

La statue de bronze; Dapheneo; Le chapelier (1916). Jessye Norman, soprano; Dalton Baldwin, piano. Philips 9500 356 4

de Manziarty, M. (b1899). Trois fables de La Fontaine (1935). La cigale et la fourmi; L'oiseau blesse d'un fleche; La grenouille qui veut se faire aussi grosse que le boeuf. Hugues Cuenod, tenor; Geoffrey Parsons, piano. Nimbus 2118 5

Ibert, J. (1890-1962). Chansons de Don Quichotte (1932). Chanson du depart; Chanson a Dulcinee; Chanson du Duc; Chanson de la mort de Don Quichotte. Jules Bastin, bass; Paule Van den Driessche, piano. Pavane ADW 7038 9

Chabrier, E. (1841-1894). Villanelles des petits canards (1890). Hugues Cuenod, tenor; Geoffrey Parsons, piano. Nimbus 2112 2

10.00 THANKS FOR THE MEMORY (60)

Prepared and presented by Joe Neustadt

Gershwin, G. (1898-1937). Wintergreen for president, from Of thee I sing. Boston Pops O; Arthur Fiedler, conductor. Decca PFS 4438 6

Novello, I. (1893-1951). Fold your wings, from Glamorous nights. Mary Ellis; Trevor Jones; Drury Lane TO; Charles Prentice, conductor. WRC SHB 23 (mono) 4

Kreiser, F. (1875-1962). Chanson Louis XIII; Pavane in the style of Couperin. Itzhak Perlman, violin; Samuel Sanders, piano. WRC R409126 4

Bolto, A. (1842-1918). Se tu mi doni, from Mefistofele. Beniamino Gigli, tenor; Carlo Scattola, bass. HMV COLH 146 (mono) 7

Ponchielli, A. (1834-1886). Gia ti veggio, from La gioconda. Eva Turner, soprano; La Scala, Milan Ch&O. 6

Anderson, L. Lady in waiting — Ballet music from Goldilocks. O; Leroy Anderson, conductor. MCD DL 78865 4

Scotto, V. Ou est-il donc? Lucienne Delyle. Barclay 80 935/936 (mono) 4

Strauss, J. (1825-1899). Frauenherz polka. Vienna SO; Robert Stolz, conductor. Olympic Records 8138 5

Lehar, F. (1870-1948). Niemand liebt dich so wie ich from Paganini. Carlotta Vanconti, soprano; Richard Tauber, tenor. HMV HLM 7172 (mono) 4

Strauss, J. Italian intermezzo, from Casanova. Comedy Harmonists. Horzu 1C 148 32256M 3

Meyer-Rose-Dubin. A cup of coffee, a sandwich and you. Gertrude Lawrence, soprano. Decca ACL 1171 (mono) 4



2MBS-FM
THE MUSIC LOVERS' STATION

11.00 3.9.1. CANNABALE

20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . .

incl.

GEORG KATZER: *Aide Memoire*

Made on the 50th anniversary of Hitler's rise to power in 1933. For Radio. 'Acoustic fragments from the biggest garbage pile of history. I was obsessed for a long time by the idea of composing a piece on this subject, but I could not find a way to make the impossible possible. In the end I found the only way I could grasp this period of German history was as a terrible dream. Thus: no chronicle of events, no attempts at explanation — but a monstrous collage of phrases, slogans and mass cries, all cut from nazi sound documents and put together to form 7 nightmares, between which the sleeper can find no rest.' G.K.

Friday 27

MIDNIGHT

12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique fantastique! Don't be lost in space . . . Come with us through a filmic time-tunnel from the paranoid 50s to the 50th century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 BAROQUE, CLASSICAL AND ROMANTIC

Prepared by John Staats

Corelli, A. (1653-1713). Concerto in D, op 6 no 7. Gerard Jarry, Serge Garcia, violins; Bernard Fonteny, cello; Anne van Royen, lute; Anne-Marie Beckenstein, harpsichord; Jean-Marc Pulfer, organ; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato EFM 808594 10

Boccherini, L. (1743-1805). Cello concerto no 10 in D, op 34. Frederic Lodeon, cello; Bournemouth Sinfonietta; Theodor Guschlbauer, conductor. Erato STU 90997 24

Mozart, W. (1756-1791). Exultate jubilate, K165. Kiri Te Kanawa, soprano; Elizabeth Bainbridge, contralto; Ryland Davies, tenor; Gwynne Howell, bass; John Constable, organ; London Ch&SO; Colin Davis, conductor. Philips 6500 271 15

Paganini, N. (1782-1840). Violin concerto no 1 in D, op 6. Henryk Szeryng, violin; London SO; Alexander Gibson, conductor. Philips 9500 069 31

10.30 AUSTRALIAN HERITAGE

Prepared and presented by Elaine Hamilton

Nathan, I. (1790-1864). Don John of Austria overture (orch. Mackerras) (1963). Adelaide SO; Carl Pini, conductor. ABC AC 1036 9

Grainger, P. (1882-1961). Danish folk music suite (1928). Sydney SO; John Hopkins, conductor. HMV OASD 7608 19

Carmichael, J. (b1930). Country fair, op 131. Jack Harrison, clarinet; West Australian SO; David Measham, conductor. ABC AC 1050 9

Hutchens, F. (1892-1965). Fantasy concerto. Wendy Pomeroy, Stephen Dornan, pianos; West Australian SO; Thomas Mayer, conductor. ABC RRCS 381 17

Grainger, P. The power of Rome and the Christian heart (c1918). Melbourne SO; John Hopkins, conductor. HMV OASD 430000 12

Williamson, M. (b1931). Santiago de espada overture (1957). Sydney SO; John Hopkins, conductor. ABC RRCS 384 7

12.00 MUSICIANS WITH STYLE

Prepared by Sidia Lorence

Mozart, W. (1756-1791). Piano concerto no 7 in G, K453 (1784). English CO; Murray Perahia, piano and conductor. CBS 36 686 30

Beethoven, L. (1770-1827). Sonata no 8 in G, op 30 no 3. Arthur Grumiaux, violin; Claudio Arrau, piano. Philips 9500 202 18

Schumann, R. (1810-1856). Cello concerto in A minor, op 129. Maurice Gendron, cello; Vienna SO; Christopher Dohnanyi, conductor. Philips 65 80 131 24

Saint-Saens, C. (1835-1921). Sonata, op 166. Maurice Bourgue, oboe; Annie d'Arco, piano. Calliope CAL 1819 11

Dvorak, A. (1841-1904). Nocturne in B, op 40. Academy of St Martin in the Fields; Neville Marriner, conductor. HMV OASD 3943 7

Elgar, E. (1857-1924). Overture in the south, op 50. London PO; Daniel Barenboim, conductor. CBS SBR 2358 84 22



2MBS-FM

2.00 CHORAL SYMPHONIES

Prepared and presented by Ray Byron

Mahler, G. (1860-1911). Symphony no 3 in D minor (1895). Ortrun Wenkel, contralto; Southend Boys' Choir; London P Ladies Choir & O; Klaus Tennstedt, conductor. HMV/WRC R 09419 98

Shostakovich, D. (1906-1975). Symphony no 2 in B *October* (1927). RSFSR Academic Russian a capella Choir; Moscow PSO; Kyril Kondrashin, conductor. Melodiya CM 03625-6 17

4.00 AFTERNOON CONCERT

Moguchaya Kuchka — The Mighty Handful
Prepared and presented by Marie-Louise Stenstroem

During and after the reign of Tsar Peter, European — and in particular German — influences became evident in Russia not in the least on Russian music. These tendencies continued for almost a century. A change came with Mikhail Glinka who came to be regarded as 'father of Russian music.' His contemporaries, however were critical of this return to a more Russian style and dismissed Glinka's music as 'the kind of stuff coachmen whistle in the streets.' Although Glinka was almost exclusively concerned with opera, he gave the lead in establishing a Russian school of music which became important for all types of music. Glinka's stance inspired a group of mainly amateur composers — a government clerk, one fortification and one naval officer, a scientist and a conductor. They became known as 'the mighty handful' or 'the five,' a title given them by the critic Vladimir Stassov.

These men shared the same ideals, though each to a degree went his own way, and they brought about the creation of the kind of music we recognize as truly Russian

Borodin, A. (1833-1887). Overture from Prince Igor. London SO; Antal Dorati, conductor Philips 6582 012 11

Mussorgsky, M. (1839-1881). Four songs from The nursery: Dolly's lullaby; Prayer at bedtime; The hobby-horseman; The cat and the birdcage (1868-72). Oda Skobodskaya, mezzo-soprano; Ivor Newton, piano. Saga 5357 9

Balakirev, M. (1837-1910). Tamar — tone poem. USSR Academic SO; Yevgeni Svetlanov, conductor Melodiya C10 10437 8 21

Cui, C. (1835-1918). Suite concertante, op 25 (1884). Takako Nishizaki, violin; Hong Kong PO; Kenneth Schermerhorn, conductor. Hong Kong 6.220 308 21

Rimsky-Korsakov, N. (1844-1908). Piano quintet in B flat (1876). Eva Knardahl, piano; Gothenburg Wind Ensemble. Bis LP 44 26

Borodin, A. Polovtsian dances. London SO, Antal Dorati, conductor. Philips 6582012 11

Mussorgsky, M. Night on a bald mountain. Chicago SO; Daniel Barenboim, conductor DG 2536 379 11

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Hummel, J. (1778-1837). Septet in D minor, op 74 (c1815) Nash Ensemble CRD 1044 32

Bach, J.S. (1685-1750). Adagio, BWV564. Simon Wynberg, guitar; Johan Anderson, oboe. Chandos ABRD 1083 3

Martini, B. (1890-1959). Bergerettes — piano trio (1939-40). Foerster Trio. Supraphon SUAST 50698 19

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement. Among the artists to be heard tonight will be . . . Pee Wee Russell Quintet . . . Charlie Parker with strings . . . Jack Sheldon with an All Star Band . . . plus Dexter Gordon, Woody Shaw, Slide Hampton and others from their Montreux Summit meeting in 1977.

8.00 BY OURSELVES

Prepared and presented by Max Keogh

Antill, J. (b1904). Paen to the spirit of man (1968). Sydney SO; John Antill, conductor. ABC RRCS 133 11

Want, W. (b1952). 20: 1-17 for three choirs & chamber ensemble (1973). Wednesday Singers; Sydney Chorale; St Stephens Consort; Leonard Burtenshaw, organ; W Want, conductor. MBS 14

Banks, D. (1923-1980). Horn concerto (1965). Barry Tuckwell, horn; London SO; Norman del Mar, conductor. Argo ZRG 20

Williamson, M. (b1931). Vision of Christ-phoenix (1960). Allan Wicks, organ. Aurora AUR 5053 11

9.00 CHAMBER POT

Sommer, V. (b1921). String quartet in D minor. Panocha Quartet. Supraphon 1111 3613 G 22

Elgar, E. (1857-1934). Piano quartet in E minor, op 84 (1919). John Ogden, piano; Allegri Quartet. HMV ASD 2501 35

10.00 MUSICKE OF SUNDRIE KINDES Fortuna Desperata

Busnois, A. (d1492). Fortuna desperata. Agricola, A. Fortuna desperata. Josquin des Pres (c1440-1521). Fortuna desperata. Early Music Consort of London; David Munrow, director. HMV SLS 5049 6

Isaac, H. (1450-1517). Fortuna desperata. Medieval Ensemble of London; Peter Davies, Timothy Davies, directors. L'Oiseau-Lyre 410 107-1 3

Busnois, A. Chanson — fortuna desperata. Obrecht, J. (1450-1505). Missa. fortuna desperata. Clemencic Consort; Rene Clemencic, director. (2 above) Harmonia Mundi/WRC R 05484 39

11.00 MUSIC AMONGST FRIENDS

Dvorak, A. (1841-1904). String quartet in E, op 80 (1876). Kohon Quartet. Vox/WRC S 6523 25

Brahms, J. (1833-1897). Piano trio in A, op posth. (1853). Beaux Arts Trio. Philips 6542 260 30

Saturday 28

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reiser

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 A SALUTE TO AUSTRALIANS

Prepared by Ida Ferson

Brumby, C. (b1933). Festival overture on Australian themes. West Australian SO; Richard Mills, conductor. ABC L 37547 10

Haydn, J. (1732-1809). Variations in F minor Hob. XVIII:6 (1793). Ronald Farren-Price, piano. Move MS 3047 21

Rachmaninov, S. (1873-1943). Symphonic dances, op 45. Melbourne SO; Vanco Cavdarski, conductor. ABC AO 7058/9 37

Respighi, O. (1879-1936). Piano concerto in modo misolidio (1925). Sonya Hanke, piano; Sydney SO; Myer Fredman, conductor. Hong Kong 6.220176 35

Ibert, J. (1890-1963). Five pieces in trio (1935). Sydney Wind Quartet. Cherry Pie LA 07889 7

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Lou Silbereisen, Teddy Edwards, Will Upson, Dexter Gordon, Mel Torme, Charlie Christian, Barney Bigard.

3.00 HOME COOKING

Prepared and presented by Bruce Johnson

A monthly programme devoted to Australian jazz, using material from both commercial and private sources, including recordings made by 2MBS-FM in our own studios and at concerts and other jazz venues.

Today we present a review of one of the most influential of all Australian jazz musicians. Ade Monsborough was one of the leaders of the movement in post war Melbourne jazz which produced what many consider to be a uniquely 'Australian' style of jazz, and Monsborough's own style was central to that sound. Equally important as a composer and as a mentor to succeeding generations of jazz musicians, he has been referred to, however misleadingly, as the 'Father' of Australian jazz. Today's tribute presents a cross section of his work from the forties on.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder. Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 THE SYDNEY YOUTH ORCHESTRA

CONCERT RECORDED BY 2MBS-FM

Beethoven, L. (1770-1827). Symphony no 1 in D, op 21.

Tchaikovsky, P. (1840-1893). Symphony no 6 in D minor, *Pathétique*.

Vine, C. (b1954). Micro symphony (1986 — world premiere recording).

Sydney Youth Orchestra; Stuart Challenger, conductor (all above)
2MBS-FM recording

10.00 WITOLD LUTOSLAWSKI

Champion of New Techniques

Prepared by Ida Ferson

Lutoslawski, W. (b1913). *Paroles tissees* (1964). Louis Devos, tenor.

Cello concerto. Roman Jablonski, cello. 23
Livres pour orchestre. 21

Electrola 1C 165 03 231/36 14

Polish RNSO; Witold Lutoslawski, conductor.
(3 above)

11.00 THE LASALLE QUARTET

Prepared by Bob Goodnow

Schoenberg, A. (1874-1951). String quartet in D (1897). 21

Webern, A. (1883-1945). Six bagatelles, op 9 (1911-13). 4

Schoenberg, A. String quartet no 4, op 37 (1936). Lasalle Quartet (all above)
DG 2720 029 32

VOLUNTEER

PROGRAMMERS FOR THE MONTH OF FEBRUARY

Jack Adams, Susan Amigo, Nicole Aristidis, Charles Barton, Pat Bell, Lachlan Benson, Lis Berkey, Fred Blanks, Ossie Borthwick, Sofia Boniecki, Terry Brown, John Bruce, Elinir Brunnhorst, Ray Byron, Clay Caplice, Anne Carr-Boyd, Arthur Carter, Rosemary Catts, Alessio Cavallaro, Alexander Craig, Janelle Cummins, Derrick Davey, Penny Davies, Marc Dekenzo, Martin Davidson, Chris Dell, Robert Doctors, George Dubiel-Smith, Denis Eddy, Shane Fahey, Richard Fielding, Ida Ferson, Owen Fisher, Robin Forsaith, Richard Gaze, Patrick Gibson, Geoff Gilbert, Bob Goodnow, Harry Goldstein, Alison Gyger, Bill Haesler, Valerie Haynes, Barbara Hallett, Elaine Hamilton, Ian Hartley, Austin Harrison, Simon Hayman, Gerda Hoffman, John Holmes, Paul Hurst, Roger Iltott, Rita Jaffe, Joya Jensen, Bruce Johnson, Kevin Jones, Paul Jones, Max Keogh, Earle King, Max Krumbek, John Laidler, Pamela Linnett, Sidia Lorence, Mary Ludlow, Audrey Manning, Barrie Marchant, Meg Matthews, David McDonald, Ute McPhee, Dirk Meure, Joan Nalder, Brin Newton-John, Ross Norton, Joe Neustadt, Day Nicol, Lyle Nicholas, John O'Connor, Mike Phillips, Ric Prestidge, Jean Reiser, Bruce Roberts, Paul Roper, Ric Rue, Chris Ruhle, Dermott Ryder, Jeff Scholer, Elizabeth Scott, Annie Schweitzer, Michael Sheehan, Robert Smith, John Staats, Marie-Louise Stenstrom, Robert Tamock, Win Thompson, Larry Turner, Chris Wade, Brendan Walsh, Ruth Warren, Belinda Webster, Patricia Whitton, Don Wilson, Mick Withers, David Worobin.

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The principal object is to operate one or more FM broadcasting stations for the encouragement of music and for musical purposes. Other aims are to foster the musical and cultural life of New South Wales by promoting concerts and lectures and to develop technical skills relating to broadcasting.

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The Music Broadcasting Society of New South Wales Co-operative Limited was registered as a Community Advancement Society under the Co-operation Act, 1923, on November 26, 1974. The Co-operative does not aim to make a profit for its shareholders. The cost is \$1 per share, with one share the minimum holding; shareholders are entitled to one vote at general meetings regardless of the number of shares held. A management fee, at present \$5, is payable on joining and annually by each shareholder. At the annual general meeting, shareholders elect a Board of twelve directors and a Programme Policy Committee is constituted under the rule to advise on programmes broadcast by 2MBS-FM. Half the members retire each year. Any shareholder is eligible for election to either body. A share application form appears regularly in the Guide.

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Subscriptions from listeners are 2MBS-FM's main source of income. A Sustaining Subscription is \$75 and includes acknowledgement in Stereo FM Radio. The regular subscription is \$45 (concession \$30) and brings 12 issues of Stereo FM Radio. An application form appears in this issue.

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2MBS-FM: THE FIRST TEN YEARS

This new release from MBS Records presents a few of the many performing artists who have generously donated their services to the Station and graced our broadcasts over the first decade of our operations. The release is intended as a lasting expression of gratitude to the performers and our volunteers.

The artists appearing on the discs are representative of the long line of performers who have supported 2MBS over the first ten years of its existence. They include David Rumsey, who made the first broadcast from 2MBS on 15th December 1974 and who was featured on the first recording released by 2MBS; Lauris Elms who has broadcast from 2MBS on a number of occasions; the Australian Chamber Orchestra whose performances on 2MBS have been frequent and were featured on MBS-2; Roger Woodward who has been more than generous in allowing so many of his recitals to be recorded for broadcasting; the Sydney Philharmonia Motet Choir which is frequently heard in our broadcasts; and, highlighting the station's continuous promotion of Young Performers, is Nicholas Parle, harpsichordist. With only one exception, all of the performers are Australian born or are long-time residents of Australia. They have generously allowed their performances to be included in these discs to make them a memorable souvenir of ten years of broadcasting and recording by 2MBS; and, we hope, a source of listening pleasure for the thousands of music lovers who support our efforts.

Since the Recordings Committee of the station was formed in 1978 2MBS has released classical, jazz and folk music recordings. The

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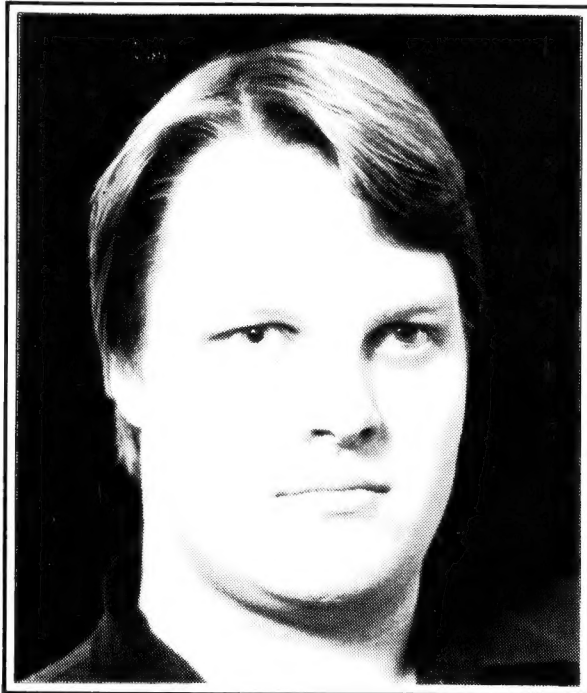


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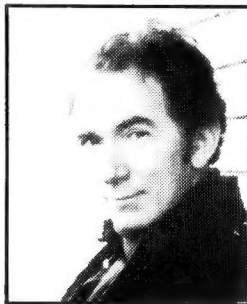
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